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THE
SANDHYAVANDANA

OF
All Vedic Sâkhâs

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Dewan Peishkar, Pudukkottai.

SECOND EDITION.

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1917.

DEDICATED
to
the Sacred Memory
of
my father and spiritual preceptor
SRI VENKATESA SASTRI.

ब्रह्मोपेन्द्रमहेन्द्रदेवनिवहैर्या देवता सेव्यते
यस्या लोचनवीक्षणान्नहि परं मोक्षप्रदं साधनं ।
तस्याः पादसरोजभक्तिभरितं विद्याप्रदं योगिनं
वन्दे मानुषविग्रहं मम गुरुं श्रीवैकटेशं हृदि ॥

FOREWORD.

The present edition has been thoroughly revised and enlarged and the plan of the work has been somewhat modified. The text has been printed in Devanâgarî character as Part I and the transliteration of the mantras, translation, notes and commentary in English have been printed as Part II. The Sandhyâvandana of the Sûkta-yajus-sâkhâ has also been included and explained. The notes and commentary have been amplified so as to give the reader a fuller idea of the Vedic teaching as a whole.

Writing to me about twenty years ago with reference to the first edition of this book and my commentary on the Purusha-ûkta, the late Professor Max Müller said, 'I think you are sometimes unfair to western scholars. Sâyana himself offers

one or more interpretations of a *rik*; why should not western scholars be allowed the same privilege?". I am afraid I shall be found open to the same criticism with regard to the present edition also. If any western scholar should think it worth his while to read this book he will say that it is I that have read later ideas into the original hymns and misinterpreted the language and ideas of the *Rigvedic* age and while doing so have belittled the value of the work that has been done in the field of Vedic studies in Europe and America. If I have here and there appeared to *speak* lightly of the work of western scholars let me assure them that it is, not because I *think* lightly of their work but because I feel sad that though they have done more for Vedic studies in the last sixty years than all Indian writers and commentators during the last five-hundred years (that is, since the time of

Vidyāraṇya—Mādhava and Sāyana), they appear to me to have failed to grasp the spirit of the Vedic teaching.

Roth's work (1852 to 1875) has revolutionised the methods of Vedic study in the west. He thought that a European Sanskritist was better qualified to arrive at the true meaning of the *Rigveda* than a Brāhman interpreter; for, unlike the latter, he had no theological bias, he possessed the historical faculty and had also a far wider intellectual horizon and all the resources of modern scientific knowledge. Roth accordingly adopted the comparative method; he brought together and compared all parallel passages in the *Rigveda* and the *Zendavesta*, applied to them the results of comparative philology and fixed the meaning of the Vedic words in the great *Lexicon*; and all students of the Veda in the west have accepted his guidance and

rejected that of Sâyana, who has been held to show 'a distinct tendency towards misinterpreting the language as well as the religious, mythological and cosmical ideas of a vanished age by the scholastic notions prevalent' in his own.

If the meanings that Roth gives to the Vedic words should be the correct ones it would follow that the Indian interpretation of the Vedic mantras is wrong. But even in the west the guidance of Roth has not been unanimously accepted. Dr. Haug, for instance, wrote in 1863 that Roth's explanations of Vedic terms and words were nothing but guesses, having no foundation than the individual opinion of a scholar who appeared to have thought his own conjectures to be superior to the opinions of the greatest divines of India. Dr. Haug adds, "these defects of a work which is, in other respects, a monument of gigantic toil and labour, and, on

account of its containing numerous references and quotations, extremely useful to the small number of Sanskrit scholars who are able to make independent researches have been already repeatedly pointed out by Professor Theodor Goldstücker, one of the most accurate Sanskrit scholars in Europe. Although his remarks excited the wrath principally of some savants at Berlin, who had tried to praise up the work as a master-piece of perfection and ingenuity almost unparalleled in the history of lexicography, they are, nevertheless, though in some respects too severe, not quite so undeserved and unjust as the defenders of the Dictionary made them to appear. Goldstücker, justly, does not only find fault with its explanation of ritual terms but with the meanings given to many words in the Samhitâ.....Even granted that all Sâyana's explanations are only either guesses of his own or of the

great Bhattâchâryas before him, whose labours he principally used, they, nevertheless, deserve all attention as the opinions and observations of men who had a much deeper knowledge of the Sanskrit language in general and the rites of the Vedic religion than any European scholar has ever attained to". It is fifty-four years since these words were written and the work that has been done by Vedic scholars in the west during this period has been enormous; still I might be permitted to add that in my thirty years' study of the Vedas and of the works of Vedic scholars in the west I have not been able to perceive sufficient reason to doubt the correctness of Dr. Haug's estimate.

Prof. A. A. Macdonell observes, " Vedic mythology is the product of an age and a country, of social and climatic conditions, far removed and widely differing from our own. We have, moreover, here to deal

not with direct statements of fact but with the imaginative creations of poets whose mental attitude towards nature was vastly different from that of the men of to-day". Now, I would ask: Who is better fitted to interpret these songs—the western scholar who, in spite of his scholarship, cannot enter into the thoughts and feelings of even a modernised Brāhman, who has not (though for no fault of his) witnessed a single religious rite or socio-religious observance of the Brāhman, whose ways of thinking and whose æsthetic tastes are, in many ways, different from those of even a Europeanised Brāhman of the present day, quoting Herbert Spencer and swearing by Hæckel, or a Brāhman who lived the life that is depicted in the Vedas and the Sūtras, who in his daily life practised the methods of realisation hinted in the Samhitā and handed down from mouth

to mouth and expounded in part in the earliest âdeśas and who, as a religious Brâhman knows from his own experience to-day, thought and felt in many respects like the seers of old ? As for the theological bias or scholastic notions which Sâyana is charged with having read into the ancient songs I would only ask the reader to carefully compare his commentaries on the *Rigveda* and the *Yajus-sâkhâs* with his *Brahma-gîtâ* or *Panchadaśî*. Then he will see that Sâyana, far from importing his most cherished beliefs into any work he is commenting upon, tries to think and feel like the author he is interpreting for the time being. For he knows, as every true Brâhman knows, that each phase of religious thought has its own value. In interpreting Vedic passages of whose meaning he is in doubt, he gives the earlier interpretations as well as his own, leaving the reader to make his choice

out of them. He is singularly free from that *a priori* bias which is so largely in evidence in the writings of modern interpreters, European and Indian, and which seeks to convert the Vedas into treatises on cyclones, polar dawns, glaciers and volcanoes, lightning, the moon, psychology or intercalation. Sāyana has no sad to uphold.

The one reason why scholars in the west appear to me to have missed the true import of the Vedic teaching is that their own religious belief, perhaps unconsciously in great part, prevents them from approaching our Scriptures with any idea of spiritual illumination; and the illumination, if it should come at all in a single birth, will dawn only after a rigid course of Vedic rites and observances, which strike those scholars at the very outset as superstitious and relics of barbarism. As I elsewhere wrote several years ago, 'We

regard our Scriptures as our spiritual life. We try to understand the teaching and possess it, first and almost entirely by sympathy, then by intelligence as a complement. Let us then assimilate ourselves to the teaching and surrender ourselves to it, open our minds to its influence with faith and humility and steep ourselves in its spirit. Thus alone can we hope to understand, not by premature abstraction and cold dissection.

‘Bhatta Bhâskara and Abhinava Samkara may not possess the historic sense and the critical acumen of a Weber or a Whitney; they may not be able to discriminate between earlier and later ideas. But they have what is, perhaps, more essential to a true understanding of the teaching—love, faith and reverence—and have found in the teaching a spiritual solace and uplifting, which scholars,

brought up in alien faiths, do not seek and consequently do not find in it'.

Sir Rabindranath Tagore is neither a bigoted nor even a conservative Hindu; and yet he says the same thing in his 'Sâdhanâ': 'For western scholars the great religious scriptures of India seem to possess merely a retrospective and archaeological interest; but to us they are of living importance and we cannot help thinking that they lose their significance when exhibited in labelled cases—mummied specimens of human thought and aspiration

Parallelisms from the Avesta, Greek and Roman usages, prehistoric antiquities or the customs of primitive peoples may as often mislead as help, especially when nothing definite is known either of the age of the Avesta or the exact relation of its fragmentary remains to the Vedas, when the ideas about a common Indo-European

life are still philological theories. when the Vedic seers, with their religious poetry so highly developed, the language so polished, ideas so highly advanced and metres already so artificially wrought out, are seen to have as much in common with primitive savages as a Bergson with a Fiji-islander. It is possible to overdo the historical and comparative method.

For the rest, I will let my interpretation of the Vedic mantras in the following pages to speak for itself. With reference to almost all important passages I have given not only the interpretations of Sâyana, Bhatta Bhâskara (the great commentator on the Krishna-yajus-sâkhâ) and other leading Indian commentators but also most of those of the leading western scholars and have also given my reasons where I have differed from them.

In conclusion, I would request the reader not to confine his reading to the exposition

of the particular mantras which relate to his special Sâkhâ but to study the entire exposition, which alone will give him a fair idea of the teaching as a whole. In particular, he should not miss the teaching of the Aghamarshana sûkta or the Hamsavatî rik, though these are not obligatory according to some Sâkhâs. Some things that I have written may not be quite intelligible at the first reading. Further and more patient reading will, I hope, disclose some sense in them. If this book enables a few at least of the English-educated Brâhmans of to-day to understand and appreciate the spirit of our ancient teaching I shall not have written in vain.

In the transliteration of Sanskrit words I have in the main followed the system adopted by 'the sacred books of the east' series, the important points of difference being the following. For ऋ I have used .

ch; for च as well as च्च, chh, for the sake of simplicity; for ज, j; for ज्ञ, jñ. Where Sanskrit words occur for the first time in transliteration, the letters have been spaced out. Accents, etc., have not been marked in the transliteration on capital letters.

I feel grateful to the Pudukkottai Darbar for the facility they have given me in printing this book. I take this opportunity to express my sincere thanks to M. R. Ry. S. Narayanaswami Aiyar Aṅl., Superintendent of the State Press and Stationery, for the very great trouble he has taken in seeing the book through the press.

PUDUKKOTTAI. }
June 3, 1917. }

B. V. KAMESVARA AIYAR.

INTRODUCTION

TO

PART I.

A DVIIJA (a *twice-born* Arya, Brâhman, Kshatriya or Vaisya) has to perform several religious ceremonies. Some of them are daily (nitya); some, recurring or periodical (âvartaka); and some again are those which do not recur (the samskâras).

The chief daily rites are sandhyopâsana, aupâsana and panchayajna. Of these, the first alone, the performance of the sandhyâ, has come to be regarded as compulsory; the other two are at present performed by the majority of Brâhmanas only on important occasions. The aupâsana is the sacred fire kindled and used for the marriage homa. In the days of the Sûtrakâras, the married

couple were grown-up, fit immediately to enter on the married life, enjoined to refrain from conjugal intercourse only for three nights¹ (though abstention for a year was recommended by some âchâryas, if a *Rishi* were wished to be born). Immediately after the conclusion of the marriage homa, the wedded couple left for the bridegroom's house or temporarily to the convenient house of a Brâhman, if the bridegroom's home were too far for convenient journey. The sacred fire of the marriage homa was put into a pot and carried behind the couple to the bridegroom's house. This fire was called the *aupâsana* (worthy of *upâsanâ*, worship) and it had to be kept up by the wedded pair, all through one's life and

¹ Vide *Saṅkhâya grihya sūtras*, I—17-5; *Asvalâyana*, I, 8, 10 and 11; *Pāraskara*, I—8-21; *Khândira* (*Drâhyâyana*), I—4-8; *Gobhila*, II—3-15; *Hiranyakesin*, I—6-10; *Apastamba*, III—8-8.

maintained by daily oblations of cleaned rice or barley at sun-rise and sunset and by fortnightly oblations of cooked food (*sthālipāka*) at new and full moons. It was with this fire that all *grihya* (domestic) ceremonies had to be performed. At present, the majority of Brāhmins set up this fire¹ temporarily, only on occasions like the *srāddha*.

The *panchayajnas* are the five daily rites, which were also once considered compulsory. These are *deva-yajna*, *pitri-yajna*, *bhūta-yajna*, *manushya-yajna*,

¹ Compare 'Letters from a living dead man' by Elsa Barker, pp. 111 & 112.

"There is a magic in burning wood... If one who had always been blind to visions and insensible to the finer feelings and premonitions of the invisible world would try meditating before a blazing wood fire for an hour or two every day or night, his eyes and other subtler senses might be opened to things of which he had hitherto never even dreamed.

"Those Orientals who worship their God with fire are wise and full of visions."

and brahma-yajna. ¹ If one offers oblations to the gods on the sacred fire, it is deva-yajna or sacrifice to the gods. If he offers *pinda* offerings to the *pitris*, it is *pitri-yajna*. If he distributes *bali* offerings to birds, animals, etc., after the Vaisvadeva ceremony, it is *bhûta-yajna*. If he gives to men, it is the *manushya-yajna*; if he studies Vedic texts, it is *brahma-yajna*. For the first two, most Brâhmanas are at present content with offerings of water to the gods (on occasions) and offerings of *tila-water* on the *amâvâsyâ* and a few other *parvan* days. The next two have fallen into disuse; for the last, one verse from each of the Vedas is recited on some religious occasions.

The recurring ceremonies had to be performed regularly at certain times of the

¹ Vide *Taittiriya Aranyaka* II—10-11; *Satapatha Brâhmana*, XI—5.6.1; *Asvalâyana grîhiya*, III—1.

year. Of these, only two are at present being observed. One of them is the monthly *śrāddha* to the *pitrīs* on the *amāvāsyā*, the *vishu* and the *ayana* days and during the *mahālaya pakṣa*, usually done in the form of a *tila-tarpana*; and the other is the *upākarmaṇ*, the opening festival of the Vedic term, a relic of the period when Vedic study was an imperative duty.¹ Other ceremonies like *Agrayana* (offering of first fruits soon after harvest), *Aṣṭakā-śrāddha*, etc., have become almost obsolete.

The *samskāras* form the great group of rites which accompany the domestic life from *upanayana*¹ onwards. Those from birth to *upanayana* (*Jātakarmaṇ*, *nāmakarana*, *annaprāśana* and *śchaula*) are at present huddled up during

¹ I have dwelt on this in my presidential address on "Brāhmins and their ideals" at the *Vaṇāśrama* conference held at Kumbakonam in 1916.

the upanayana celebration : samāvartana is performed along with and immediately before the marriage rite ; and pumsavana. etc., with the simantonayana. All these rites once aimed at self-culture and were hence called samskāras (self-refinement). They have now become mechanical, the purohita reciting certain mantras and the yajamāna repeating them, along with certain tantras, as directed by the purohita, neither understanding the rites or their significance. Closely related to these are the rites connected with the obsequies and the worship of the dead.

The mode in which these rites are performed and the mantras used during these rituals differ with the different Vedic sâkhâs as well as with the several sūtras of these sâkhâs. All Brâhmanas are followers of one or another of these sâkhâs and adhere to one or another of the codes

of rituals taught by their respective Sûtrakâras. These sâkhâs (branches) are the *Rigveda*, the *Yajurveda* and the *Sāmaveda*. There is a fourth, called the *Atharvaveda*, which consists mainly of spells and incantations intended to ward off diseases or secure particular wishes and which has therefore no following. There are one or more schools of each Veda. Of the *Rigveda*, only one school is now extant,—that of the *Sākālas*. Of the *Yajurveda*, there are four schools—the *Kaṭhas*, the *Kālāpas* or *Maitrāyaṇīyas*, the *Taittirīyas* and the *Vājaśaneyins*. The first two of these had at one time a very large number of followers, Patanjali in his *Mahābhāṣya* saying that they flourished in every village. At present, the *Kaṭhas* are to be found in Kashmir alone; of the *Kālāpas*, only a few remnants are to be found at one or two places in Guzarat.

The rituals of these two almost extinct schools have not been noticed in this book.

The Taittiriyas form the majority of the Brâhmans in Southern India. The Vajasaneyins occupy a wide area in Northern India—Guzarat, Central India, Hindustan, Rajaputâna and the Panjâb.

Of the Sâmaveda there are two schools—the Kauthumas and the Rânâyaniyas. The former have become very rare.

The mantras and the rituals to be adopted by these several schools in their religious ceremonies have been compiled and expounded by certain great teachers (âchâryas) of the several schools, in certain treatises called the Kalpa sûtras (which being too terse to be easily understood now or as containing many usages which have become obsolete have been replaced by easier manuals); and every Brâhman declares or is supposed to declare

himself every day during the *abhivādana* to be the adherent of one or another of these *Sūtra-āchāryas*. These *āchāryas* are *Asvalāyana* and *Sāṅkhāyana* for the *Rig-vedins*; *Drāhyāyana* and *Gobhila* for the *Sāmavedins*; *Bhāradvāja*, *Baudhāyana*, *Apastamba*, and *Hiranyakesin* for the *Taittirīyas*; *Pāraskara* and *Kātyāyana* for the *Vājasaneyins*.

According to the form of expression, and also matter in a great part, the Vedic canon falls into four broad types—*Ṛik*, *Yajus*, *Sāman* and *Brāhmaṇas*.

A *ṛik* is metrical and consists generally of three or four measured lines. The *Rig-veda Samhitā* consists entirely of such *ṛiks*—arranged, according to their reputed seers, in 1,028 *sūktas* or hymns. Some hymns are short and consist of only one to three *ṛiks*; others are long and have fifty and more *ṛiks*; the total number of *ṛiks* being about 10,600. They are in a great

variety of metres. About 2,450 of these are in the *Gâyatri* metre—three lines of eight syllables each. About 800 are in the *Anushtup* metre—four lines of eight syllables each. More than 4,000 are in the *Trishtup* metre—four lines of eleven syllables each. There are also *riks* in mixed metres—called *pragâthâs*, chiefly in the eighth *mandala* of the *Rigveda Samhitâ*.

A *yajus* is an invocation or an obeisance to a god—in language not measured. For instance, नमो हिरण्यवाहवे सेनान्ये दिशांच पतयेनमः ॥ ‘Prostrations to the Golden-handed, Leader of hosts, the Protector of the quarters.’

A *vedic mantra* is either a *rik* or a *yajus*. A *sâman* is a *rik* set to tune. 1,549 *riks* (all, except seventy-five, taken from the *Rik-samhitâ*) are found collected in the *Sâma-samhitâ*. The tunes to which these should be sung are given separately in *gânas* or tune-books.

A Brâhmana is a prose passage explaining the ritual processes to which the mantras are applied, the sacrificial or theosophical significance of the mantras or giving anecdotes and legends connected with the mantras or setting forth the efficacy of certain mantras or ritualistic observances or the evils of contrary observances. The *Rigveda* has two Brâhmanas—Aitareya Brâhmana and Kaushitaki Brâhmana. The *Sâmaveda* has the *Tândya* and some other Brâhmanas. The *Krishna Yajurveda* has, in addition to the Brâhmana portions within the Samhitâ itself, the *Taittiriya Brâhmana* and the *Kâthaka Brâhmana*. The *Sukla Yajurveda* has the *Satapatha Brâhmana*. The *Atharva Veda* has the *Gopatha*. Many of these Brâhmanas have supplemental ones called *Aranyakas*, intended to be studied in forests as being more sacred and mystical, the concluding

portions of which are generally Upanishads.

In the Taittirîya Yajurveda, the mantras in the form of *ṛik* or *yajus* are found interspersed with their prose explanations—the Brâhmanas. The tradition among us is that Vyâsa, Krishnadvaipâyana, son of Parâsara, collected the Vedic canon into four samhitâs some time before the Bhârata war¹ and taught each to a

¹ In my Dissertation on the Age of the Brâhmanas sent to the Oriental Congress which was to have sat at Oxford in September, 1915, I have sought to prove that the date given by Varâhamihira (on the strength of Vriddha Garga) for the coronation of Yudhishtira after the Bhârata war—2448 B. C.—fits in with all the astronomical evidence furnished by Vedic as well as post-vedic literature. Prof. A. A. Macdonell of the Oxford University, perhaps the greatest Vedic scholar now living, does not accept my view. He writes to me "I sympathise with you in your efforts to re-examine the question, the material for which you have evidently, carefully gone into. But both Prof. Keith and I agree that the data afforded by the Brâhmanas are too scanty and vague to give us any positive astronomical conclusions." I believe I have made out a very strong case; but opinion is still divided in the West.

particular disciple. He taught the Yajus-samhitā to Vaisampāyana, who in his turn taught it to his pupils. One of these, by name Yājñavalkya, son of Vājasani, behaved disrespectfully towards his teacher and was dismissed. Yājñavalkya disgorged all that he had learnt under Vaisampāyana. The other pupil, Tittiri by name (literally—a partridge), studied and promulgated the samhitā disgorged by Yājñavalkya. Whether his original name was Tittiri or whether he was nicknamed Tittiri, on account of his having picked up and swallowed, like a bird, what was vomited by another, we do not know. His followers are called Taittirīyas. Yājñavalkya then worshipped Aditya and through his grace was able to prepare a different Yajus-Sākhā, bringing together in one book all the *ṛiks* and yajus-texts required for the sacrifices and explaining the meaning of these

mantras and their rituals in a separate book. The Samhitâ or collection of mantras was called Sukla-Yajus-Samhitâ, (bright or clear, in contradistinction to the Taittiriya Samhitâ, which, being an unmethodical mixture of mantra and Brâhmana was named Krishna-Yajus-Samhitâ). The Brâhmana, in which he explained in prose the meaning of the mantra portion, was called Yâjnavalkya Brâhmana or Satapatha Brâhmana (i.e. consisting of one hundred chapters); and the followers of Yâjnavalkya, son of Vâjasani, were called Vâjasaneyins. Yâjnavalkya lived a few generations after the Bhârata war. In his later days he went to the court of king Janaka of Videha (*not* the father-in-law of Râma who must have been a very remote ancestor of the same name) and taught the Upanishadic Truth, which is embodied in the last chapters of the

Brâhmana, known as the *Bṛihadâ-ranyaka*.

The Brâhmanas must, from their very nature, be of later origin than the *ṛiks* and the yajus-texts which it is their object to explain and illustrate; their linguistic peculiarities also show the same thing. Judged by their language, the Brâhmanas stand midway between the mantras and the later classical (or post-vedic) Sanskrit. The closing portions of the Brâhmanas, called Upa-nishads, exhibit a more developed linguistic form than the earlier portions. The mantras themselves are not all of them of the same period. By linguistic and other more obvious tests, parts of them can be seen to be earlier than others. The second *ṛik* of the *Ṛiksamhitâ*, whose seer is reported to be Madhuchhandas, of the race of Visvâmitra, says "Agni hath been lauded by the ancient *Rishis*; He is

lauded by *Rishis* now living." *Rishis* like *Kāvya Usanas*, *Kakshivat*, *Bhrigu* and *Angiras* are extolled in the *Riksamhitā* as earlier seers by the later *Rishis*, the *Kaṇvas*, *Viśvāmitras* and *Vasishtas*.

Between the creative period of the mantras and the exegetic period of the *Brāhmaṇas* are found traces of a literature, which being considered more or less secular was not embodied in the Vedic canon and has therefore disappeared,—such as *Itihāsas*¹ (history), *Purāṇas* (tales and legends), *Gāthās* (which we find quoted sparsely in the *Brāhmaṇas*) and *Narāsaṃsas* (praises of kings, etc.). The *Itihāsas* and *Purāṇas* now extant must be held to contain, amidst a lot of later additions and amplifications, the original matter also of this extinct literature. The mantras and the *Brāhmaṇas* alone were

¹ Cf. for instance, *Taittī Aran.* II-10.

held to have the light of inspiration and were comprised within the Vedic canon and came to be taught by āchāryas like Asvalāyana and Apastamba and expounded by nairuktas, the last of whom was Yāska (who, according to the western scholars, lived about 500 B.C.).

Coming now to the sandhyā service, the rituals and the mantras do not materially differ as between one sūtra and another of the same Vedic school: the differences are mainly between one Vedic school and another.

Nor do they differ according to the present, three great divisions of the Brāhmans—the advaitins (followers of Saṃkara), the viśiṣṭādvaitins (followers of Rāmānuja) and the dvaitins (followers of Maḍhva) except in the later, Purāṇic additions.

The mantras used in the sandhyā service are given here in the Saṃhitā

form, where the words are combined euphonically. This is the form in which the mantras are and should be recited in prayers and ceremonies, the pada-pāṭha being merely an analysis into separate words. In the second part, the texts are given in transliteration in padas or separate words. The accents marked in the text will not, however, independently help correct utterance, which should be learnt under a competent teacher directly, as the several accents are uttered in different ways in the different sâkhâs.

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PART I. TEXT.

Section I.—SANDHYA.

A c h a m a n a .—Sipping water thrice.

The mantra differs with different sects.

Benedictory Sloka :—

शुक्लांबरधरं विष्णुं शशिवर्णं चतुर्भुजं ।
प्रसन्नवदनं ध्यायेत् सर्वविघ्नोपशान्तये ॥

P r â n â y â m a :—

ओं भूः । ओं भुवः । ओ ५ सुवः । ओं महः । ओं
जनः । ओं तपः । ओ ५ सत्यम् । ओं तत्सवितुर्वरेण्यं
भर्गो देवस्य धीमहि । धियो यो नः प्रचोदयात् । ओमापो
ज्योती रसोऽमृतं ब्रह्म भूर्भुवस्सुवरोम् ॥ Taitt. Aran.,

(Mysore Edition) VI-27.

S a m k a l p a :—

मम उपात्त समस्तदुरितक्षयद्वारा श्रीपरमेश्वर (or
भगवत्) प्रीत्यर्थं (प्रातः, in the morning— सायं,
in the evening) सन्ध्याम् उपासिष्ये (माध्याह्निकं
करिष्ये, at noon).

Mārjana :—

1. आपो हि एषा मय्योभयुस्मान् ऊर्जे दधातन ।
महे रणाय चक्षसे ॥
2. यो वः शिवतमोऽसुम्नस्य भाजयेत्तह नः ।
उशनीरिव मातरः ॥
3. तस्मा अरं गमाम वो यम्य क्षयाय जिन्वथ ।
आपो जुनयथा च नः ॥ *Rigveda* X-9 (also
found in other sâkhâs).

Mantrâchanana :—

(a) For the morning.

1. Taittiriyaś and *Rigvedins* :

सूर्यश्च मा मन्युश्च मन्युपतयश्च मन्युकृतेभ्यः । पापे-
भ्यो रक्षन्ताम् । यद्रात्रिया पापमकृषिम् । मनसावाचा
हस्ताभ्याम् । पद्भ्यामुदरेण शिक्षा । रात्रिस्तदेव दुष्पतु ।
यत्किञ्च दुरितं मयि । इदमहंमामृतयोनौ । सूर्ये ज्योतिषि
जुहोमि स्वाहा ॥ *Taitt. Aran.* VI-25.

2. *Sāmavedins* :

“अहश्च मा आदित्यश्च पुनातुस्वाहा”.

3. For the *Vājasaneyins*, see translation
and commentary.

(b) For the mid-day :—All sâkshâs :—

आर्षः पुनन्तु पृथिवी पृथिवी पुता पुनातु माम् ।

पुनन्तु ब्रह्मणस्पतिर्ब्रह्म पुता पुनातु माम् ।

यद्वृच्छिष्टमभोज्यं यद्वा दृश्वरितं मम ।

सर्वं पुनन्तु मामपोऽमृतांचं प्रतिग्रह २ स्वाहा ।

Taitt. Aran. VI-23

(c) For the evening :

1. Taittiriyas and Rîgvedins.

अग्निश्च मा मन्युश्च मन्युपतयश्च मन्युकृतेभ्यः । पापे
भ्यो रक्षन्तां । यदह्ना पापमकार्षम् । मनसा वाचा हस्ता
भ्याम् । पद्भ्यामुदरेण शिश्ना । अहस्तदेवदुम्पतु ।
यत्किञ्च दुरितं मयि । इदमहं माममृतयोनौ । सत्येज्यो
तिपिबुहोमिस्त्राहा ॥ Taitt. Aran. VI-24.

2. Sâmavedins :

रात्रिश्च मा वरुणश्च पुनातुस्वाहा ॥

Punarmârjana :—

(a) Taittiriyas and Sâmavedins :

1. दृष्टिक्राव्णो अकारिपं जिष्णोरश्वस्य वाजिनः ।

सुरभि नो मुक्ता करत्प्र ण आर्यं पि तारिषत् ॥

Rîgveda IV-39 ; also Taitt. Sam. I-5.

2. Then the three *riks* as in Mārjana :
 (b) *Rigvedins* and *Vâjasaneyins*.

आपो हि ष्टा मयोभुवस्ता न ऊर्जे दधातन ।

मुहे रणाय चक्षसे ॥ १ ॥

यो वः शिवतेमो रसस्तस्य भाजयतेह नः ।

उशतीरिव मातरः ॥ २ ॥

तस्मा अरं गमाम वो यस्य क्षयाय जिन्वथ ।

आपो जनयथा च नः ॥ ३ ॥

शं नो देवीरभिष्टय आपो भवन्तु पीतये ।

शं योरभि स्रवन्तु नः ॥ ४ ॥

ईशाना वार्याणां क्षयन्तीश्चर्षणीनाम् ।

अपो याचामि भेषजम् ॥ ५ ॥

अप्सु मे सोमो अब्रवीदन्तर्विश्वानि भेषजा ।

अग्निं च विश्वशंभुवम् ॥ ६ ॥

आपःपृणीत भेषजं वरूथं तन्वेतु मम ।

ज्योक् च सूर्यं दृशे ॥ ७ ॥

इदमापः प्रवहत यत्किं च दुरितं मयि ।

यद्वाहमभिदुद्रोह यद्वा शेष उतानृतम् ॥ ८ ॥

आपो अद्यान्वचारिपुं रसेन समंगस्माहि ।

पर्यस्वानग्ना आ गहि तं मा सं सृज वर्चसा । ९ । *Rig-veda X-9.*

सुसुषीस्तदपसो दिवानक्तं च सुसुषीः ।

वेरेण्यक्रतूरहमा देवीरवसे हुवे ॥ १० ॥

Aghamarshana:—

(1) *Rigvedins :*

ऋतं च सत्यं चाभिद्धात्तपसोऽध्यजायत ।

ततो राज्यजायत ततःसमुद्रो अर्णवः ॥ १ ॥

समुद्रादर्णवादीर्धिवं संवत्सरो अजायत ।

अहोरत्राणि विदधद्विश्वस्य मपुतो वशी ॥ २ ॥

सूर्याचन्द्रमसौ धाता यथापूर्वमकल्पयत् ।

दिवं च पृथिवीं चान्तरिक्षमथो स्वः ॥ ३ ॥

Rigveda X-190. Also Taitt. Aran. VI-1.

(2) The Vajasaneyins have three processes after the Punarvārjana, which is, itself, optional with them:— i. Jalā vāgrahana (imprecation with water).

मुमित्रियान् आपऽओषधयः सन्तु ।

दुर्मि त्रिया स्तस्मै सन्तु योस्मान्द्वेष्टि यंच वयं द्विष्मः॥

Sukla Yajur Veda IV—22 : also 'Taitt. Aran. VI-1, etc.

ii. Aghamarshana—(destroying of sin).

दुष्टदादिव मुमुक्षुः स्विन्नः स्नातो मलदिव ।

पूतं पवित्रेणैवाज्यमापः शुन्धन्तुमैनसः ॥ Taitt.

Br.—II-2-6-6.

iii. Pāpapurushanirāsana :— (expulsion of embodied sin).

The four *riks* of aghamarshana proper (as used by the *Rigvedins*).

A r g h y a p r a d ā n a :—

1. 'Taittiriyas, Vājasaneyins and Sāmavedins :—

ओं । तत्सवितुर्वरेण्यं भर्गो देवस्य धीमहि ।

धियो यो नः प्रचोदयात् ॥ *Rigveda*, III-62-10.

Three times in the morning and in the evening and two or three times at mid-day.

2. *Rigvedins* :—

(a) The same as above in the morning and evening.

(b) At noon.

The first arghya with :—

आकृष्णेन रजमा वर्तमानो निवेशयन्नमृतं मर्त्यं च ।
 हिरण्येन सविता रथेनाऽऽदेवो याति भुवनानि
 पश्यन् ॥ *Rigveda* I-35.

The second arghya with :—

हंसः शुचिपद्मसुरंतरिक्षसद्धोता वेदिपदातिभिर्दुरोणसत् ।
 नृपद्मरसदत्तसद्वचोमसद्वजा गोजा ऋतुजा आद्रिजा

ऋतं ॥ *Rigveda* IV-40; also in all other
 sâkhâs.

The third arghya with the Gâyatri mantra referred to in 1 above.

Additional expiatory arghya

(1) The Yajurvedins (both Taittirîyas and Vâjasaneyins) use the Gâyatri mantra

(2) *Rigvedins* and *Sâmavedins* :—

(a) For the morning :—

यद्य कञ्च वृत्रहन्नुदगा अभिसूर्य ।

सर्वं तदिन्द्र ते वशे ॥ *Rigveda* VIII-93.

(b) For the evening:—

न तस्य मायया च न रिपुंशीतु मर्त्यः ।

यो अग्नेयं ददाश हव्यदातिभिः ॥ *Rigveda*

VIII-23.

(3) For the mid-day the *Rigvedins* use:—

(a) प्रातर्देवीमर्दितिं जोह्वीमि

मध्यं दिनं उद्रिता सूर्यस्य ।

राये मित्रावरुणा सर्वतातेके

तोकाय तनयाय शंयोः ॥ *Rigveda* V-69.

(b) The *Sāmavedins* use:—

उद्धेदुभि श्रुतामघंवृषभं नर्यापसं ।

अस्तारमेषि सूर्य ॥ *Rigveda* VIII-93.

Atmapradakshina for all the sâkhâs.

असावादित्यो ब्रह्म । *Taitt. Aran.* II-2.

This is followed by âchamana.

Section II. JARA.

Benedictory Sloka :—

शुक्लांबरधरं विष्णुं शशिवर्णं चतुर्भुजं ।
प्रसन्नवदनं ध्यायेत् सर्वविघ्नोपशान्तये ॥

Prāṇāyāma :—

ओं भूः । ओं भुवः । ओ २ सुवः । ओं महः । ओं
जनः । ओं तपः । ओ ५ मृत्यं । ओं तत्सवितुर्वरेण्यं
भर्गो देवस्य धीमहि । धियो यो नः प्रचोदयात् । ओमांसा
ज्योतीर सोऽमृतं ब्रह्म भूर्भुवःसुवरो ॥

Samkalpa :—

मम उपात्त समस्तदुरितक्षयद्वार परमेश्वरप्रीत्यर्थं प्रातः
(सायं for evening) सन्ध्यागायत्रीमहामन्त्रजपं
करिष्ये ।

Regular prāṇāyāma exercise during which
the prāṇāyāma mantra is mentally repeated
ten times or more .

Gāyatri-ā v ā h a n a.—

(1) Taittiriyas and Sāmavedins :

(a) आयातु वरदा देव्यक्षरं ब्रह्मसम्मितम् ।

गायत्रीं छन्दसां मृतेदं ब्रह्म जुपस्वनः ।

(b) ओजोऽसि स होऽसि बलमासि भ्रजोऽसि देवा
नां धाम नामासि विश्वमासि विश्वायुः सर्वमासि सर्वायुः
अभिभूरो गायत्रीमावाहयामि ॥ Taitt. Aran. VI-26.

(2) Vājasaneyins :

(a) आयातु वरदा देवी अक्षरं ब्रह्मसम्मितम् ।

गायत्रीं छन्दसां माता इदं ब्रह्म जुपस्वनः ।

(b) तजोसि शुक्रमस्यमृतमासि धामनामासि प्रियं
देवानामनाधृष्टं देवयजनमासि गायत्रीमावा
हयामि ॥

3. Rigvedins do not generally perform the
āvāhana.

Karanyāsa :—

अंगुष्ठाभ्यां नमः । तर्जनीभ्यां नमः । मध्यमाभ्यां
नमः । अनामिकाभ्यां नमः । कनिष्ठिकाभ्यां नमः ।
करतलकरपृष्ठाभ्यां नमः ॥

Anganyāsa :—

तत्सवितुः ब्रह्मात्मने हृदयाय नमः ।
 वरेण्यं विष्ण्वात्मने शिरसे स्वाहा ।
 भर्गोदेवस्य रुद्रात्मने शिखायैवषट् ।
 धीमहि सत्यात्मने कवचायहृम् ।
 धियो योनः ज्ञानात्मनेनेत्रद्वयाय*वौषट् ।
 प्रचोदयात् परमात्मने अस्त्राय फट् ॥

Japa :— , ओं भूर्भुवःस्सुवः ।

ओं । तत्सवितुर्वरेण्यं भर्गोदेवस्य धीमहि ।
 धियो योनः प्रचोदयात् ॥

This is mentally repeated—generally 108
 times.

Āyatri-visarjana.—

.उत्तमे' शिखरे देवी भूम्यां पर्वतमूर्धनि ।
 ब्राह्मणेभ्यो ह्यनुज्ञानं गच्छेदेति यथामुखम् ॥ Taitt.
 Aran. VI-30.

*or अयाय.

Upasthāna :—

(1) Taittiriya.

(a) Morning :—

1. मित्रस्य चर्षणीधृतः श्रवो देवस्य सानुसिम् ।
मृत्यं मित्रश्रवस्तमग् ।
2. मित्रो जनान्यातयति प्रजानन्मित्रो दाधार
पृथिवीमुत द्याम् ।
मित्रः कृष्टरनिमिषाभिर्चष्टे मृत्याय हव्यं
नृतवद्विधेम ।
3. प्र स मित्रं मर्तो अस्तु प्रयस्वान् यस्त आदित्य
शिक्षति व्रतेन ।
नहन्यते न जीयते त्वोतो न नमः शो अश्नोत्यन्तितो
न दूरात् । Taitt. Sam. III-4-11-5.

(b) Mid-day :—

1. आसृत्येन रजसा वर्तमानो निवेशयन्मृतं मर्त्यञ्च ।
हिरण्ययेन सविता रथेनाऽऽदेवो याति भुवना विपश्यन् ॥
Taitt. Sam. III-4-11-2.
2. उद्धृतं तमसस्परिपश्यन्तो ज्योतिरुत्तरम् ।
देवं देवत्रा सूर्यमगन्म ज्योतिरुत्तमम् ॥
Taitt. Sam. IV-1-7-4.

3. उद् त्वं ज्ञातेर्वदसं देवं वहन्ति केतवः । दृशे
विश्वाय सूर्यम् । त्रिं देवानामुदगादनीकं चक्षुर्मित्रस्य-
वरुणस्याग्नेः । आप्रा द्यावापृथिवी अन्तरिक्षं सूर्य
आत्मा जगतस्तस्युपश्च ॥ Taitt. Sam. I-4-43-1.

4. तच्चक्षुर्देवहितं पुरस्ताच्छुक्रमुच्चरत् । पश्येम
शरदश्शतं जीवेम शरदश्शतं नन्दाम शरदश्शतं मोदाम
शरदश्शतं भवाम शरदश्शतं शृण्वाम शरदश्शतं प्रव्वाम
शरदश्शतमजीतास्याम शरदश्शतं ज्योक्च सूर्यं दृशे ।
य उदगान्महतोऽर्णवाद्भिभ्राजमानस्सरिरस्य मध्यात्समा
वृषभो लोहिताक्षस्सूर्यो विपश्चिन्मनसा पुनातु ॥ Taitt.
Aran. VII-42.

(c) Evening :—

1. इमं मे वरुण श्रुधी हवमद्या च मृडय ।
त्वामवस्युरार्चके ।
2. तत्त्वा यामि ब्रह्मणा वन्दमानस्तदाशास्ते यजमानो
हविर्भिः ।
अहेडमानो वरुणेह बोध्युरुशंस मा न आयुः
प्रमोषीः ॥ Taitt. Sam. II-1-11-6.

3. यच्चिद्धिते विशो यथा प्रो देव वरुण व्रतम् ।

मिनीमसि द्यविद्यवि ।

4. यत्किचेदं वरुण दैव्ये जेनोभिद्रोहं मनुष्याश्चरामसि ।

अर्चिस्त्वीय त्व धर्मा युयोपिम मानस्तस्मादेनसो देव रीरिषः ।

5. कित्वासो यद्रिरिपुर्न द्विवि यद्वा या सत्यमुत यन्न विद्म ।

सर्वा ता विष्य शिथिरेव देवार्था ते स्याम वरुण प्रियासः ॥

Taitt. Sam. III-4-11-6 and 7.

(2) Rigvedins:—

(a) Morning and evening :—

1. ज्ञातेवेदसे सुनवाम् सोममरातीयतो नि देहाति वेदः ।

सनः पर्पदीत दुर्गाणि विश्वा नावेव सिन्धुं दुरितात्यग्निः ॥

Rigveda I-99-1.

2. तच्छ्रंयोरावृणीमहे । गातुं यज्ञाय ।

गातुं यज्ञपतये । देवीं स्वस्तिरस्तुनः ।

स्वस्तिर्मानुषेभ्यः । ऊर्ध्वं जिगातु भेषजं ।

शन्नो अस्तु द्विपेदं । शं चतुष्पदे । Taitt. Aran. I-9, etc.

3. नमो ब्रह्मणे नमो अस्त्वग्नये नमः पृथिव्यै नम ओष-
धीभ्यः । नमो वाचे नमो वाचस्पतये नमो विष्णवे बृहते
करोमि ॥ Taitt. Aran. II-12, etc.

(b) Mid-day.—

1. उद्गृत्यं ज्ञातेवेदसं देवं वहन्ति केतवः ।
दृशे विश्वाय सूर्य ॥
2. अपृत्येतायवो यथा नक्षत्रा यन्त्यक्तुभिः ।
सूराय विधचक्षसे ॥
3. अदृश्रमस्य केतवो वि रश्मयो जनाः अनु ।
भ्राजन्तो अग्रयो यथा ॥
4. तुरणि विश्वदर्शतो ज्योतिष्कृदसि सूर्य ।
विश्वमार्भासि रोचुनम् ॥
5. प्रृत्यङ् देवानां विशः प्रृत्यङ् दुर्देपि मानुषान् ।
प्रृत्यङ् विश्वं स्वर्दृशे ॥
6. येना पावक चक्षसा भुरण्यन्तं जनाः अनु ।
त्वंवरुण पश्यसि ॥
7. वि द्योमेपि रजस्पृश्वहा मिमानो अक्तुभिः ।
पश्यन्जन्मानिसूर्य ॥
8. सप्तत्वा हरितो रथे वहन्ति देव सूर्य ।
शोचिष्केशं विचक्षण ॥

9. अयुक्तं सुप्तं शुन्ध्युवः सृगे रथस्य नृपत्यः ।
ताभिर्याति स्वयुक्तिभिः ॥
10. उद्भयं तमसृपरि ज्योतिष्पद्यन्तु उत्तरं ।
देवं देवत्रा सूर्यमगन्म ज्योतिरुत्तमम् ॥
11. उद्यन्नद्य मित्रमह अरोहन्नत्तगं दिवं ।
हृद्गोमम सूर्य हरिमाणं च नाशय ॥
12. शुक्लं मे हरिमाणं रोपणाकांसुध्मसि ।
अथो हारिद्रुवेपु मे हरिमाणं नि दध्मसि ॥
13. उदगादयमादित्यो विश्वेन सहसा सह ।
द्विपन्तं मयं रन्धयन्मो अहं द्विपतेरथं ॥

Rigveda 1-50.

(3) Sāmavedins :—

(a) Morning and evening.—Drāhyāyana
Mantra Prasna :—

1. आदित्यनावमारोक्षं पूर्णां परिपाधिनीम् ।
अच्छिद्रां पारयिष्णुं शतारित्रां स्वस्तये ।
2. ओं नम आदित्याय उद्यन्तं त्वादित्य
अनु दियासं ॥

(b) Mid-day.—

1. उद्दु त्यं ज्ञातेर्वदसं देवं वहन्ति केतवः । दृशे विश्वाय सूर्ये । चित्रं देवानामुदगादनीकं चक्षुर्मित्रस्यवरुणस्याग्नेः । आप्राद्यावापृथिवी अन्तरिक्षं सूर्ये आत्मा जगत्स्तस्युपश्च ॥

2. सूर्य इव दृशे भूयामं । अशिरिव नेजगा । वागुरिव प्राणेन । सोम इव गन्धन । बृहस्पतिरिव वृक्ष्या । अधिना विव रूपेण । इन्द्राशी इव वलेन । ब्रह्मभागा एवाहं भूयामं । पाप्म भागामे द्विपन्तः ॥

(4) Vâjasaneyins :—

(a) Morning, mid-day and evening:—

(1) उद्द्वयं तमसुस्परिपश्यन्तो ज्योतिरुत्तरम् ।

देवं देवत्रा सूर्यमगन्तु ज्योतिरुत्तमम् ॥

(2) उद्दु त्यं ज्ञातेर्वदसं देवं वहन्ति केतवः ।

दृशे विश्वाय सूर्यम् ॥

(3) चित्रं देवानामुदगादनीकं चक्षुर्मित्रस्यवरुणस्याग्नेः । आप्राद्यावापृथिवी अन्तरिक्षं सूर्ये आत्मा जगत्स्तस्युपश्च ॥

(4) तच्चक्षुर्देवहितं पुरस्ताच्छुक्रमुच्चरत् । पश्येम शर-
दंशतं जीवेमशरदंशतं नन्दामशरदंशतं मोदामशरदं-
शतं भवामशरदंशतं शृण्वामशरदंशतं प्रब्रवामशरदं-
शत मजीतास्यामशरदंशतं ॥

(b) Atmāpradākshinam:—

ओं विश्वतश्चक्षुः उतविश्वतोमुखो विश्वतोबाहुरुतवि-
श्वतःपात् । सं नृा हुभ्यां धर्मति संपतं त्रै व्यावा
भूर्मा'जनयन्देव एकः ॥

Digupasthāna:—

नमः प्राच्यै दिशे याश्च देवता एतस्यां प्रतिवसन्त्ये-
ताभ्यश्च नमः ।

नमो दक्षिणायै दिशे याश्च देवता एतस्यां प्रतिवसन्त्ये-
ताभ्यश्च नमः ।

नमः प्रतीच्यै दिशे याश्च देवता एतस्यां प्रतिवसन्त्ये-
ताभ्यश्च नमः ।

नमः उर्ध्वै दिशे याश्च देवता एतस्यां प्रतिवसन्त्ये-
ताभ्यश्च नमः ।

नमः ऊर्ध्वाय दिशे याश्च देवता एतस्यां प्रतिवस-
न्त्येताभ्यश्च नमः ।

नमोऽधराय दिशे याश्च देवता एतस्यां प्रतिवसन्त्ये-
ताभ्यश्च नमः ।

नमोऽवान्तरीय दिशे याश्च देवता एतस्यां प्रतिवस-
न्त्येताभ्यश्च नमः । Taitt. Aran. II-20.

Prayer for forgiveness.—

कामोकार्पितमोनमः मन्युरकार्पितमोनमः ।

Taitt. Aran. X-61.

Pārti-stava:—

ऋतं मन्यं पं ब्राह्मं पुरुषं कृष्णपिङ्गलम् ।

ऊर्ध्वरेतं विरूपाक्षं विश्वरूपाय नमः ॥ Taitt.

Aran. VI—13-27-12.

Abhivādana :—

अभिवादये.....प्रवरान्वित..... गोत्रः.....
शाखाध्यायी.....सूत्रः.....शर्माहं अस्मि भो ॥

ओं.

PART II. TRANSLATION AND COMMENTARY.

Section I.—INTRODUCTORY.

SANDHYAVANDANAM is the daily prayer of the Aryans of India. It embodies a simple faith and breathes a lofty spirituality; and yet, most of us, Brâhmans, have turned it into a farce more or less. We have no time for it in these busy days. We hardly suspect its existence till it is time for breakfast or dinner; then māmûl (or the old grandam at home) steps in and rudely reminds us of a duty we owe to Brâhmanhood. We then throw down a few spoonfuls of water and utter a few words which convey no meaning to us and
7 feel satisfied that we have discharged a debt that is due to our religion. We fail to see that here as elsewhere the letter killeth, but the spirit giveth life.

If a thing is worth doing at all, it should be worth doing well—with all our heart in it. This applies with particular force to a thing like prayer. How can we hope to catch the spirit of the prayer when we have no idea of what is meant? Yet most of us have not the slightest idea of what is meant by the several mantras we recite. Our sâstras lay down that it is useless to recite the mantras without a knowledge of their meaning. A few texts may be cited to show this.

i. 'In that Imperishable, supreme essence of the *Rik*, wherein all the gods have their being, he who knows not that (essence), what will he do with the *Rik*? They alone prosper who know it'. *Rig-veda* I—164-39.

ii. 'Those who take hold of the letter (of the Veda) and with sinful (speech) ignorantly perform the rites—they are

neither true Brâhmanas nor soma-worshippers. 'They work not, for that which is near (temporal benefits) nor for that which is far (spiritual benefits)'. *Rig-veda* X—71-9.

iii. 'He who knows not the meaning of the Veda thinks not, at death, of the great, all-pervading Spirit. This is the eternal greatness of the Brâhman (who knows)—that he is neither increased by works nor diminished': *Taitt. Br.* III—12-9-18.

iv. 'Both do this (perform the ceremonies)—he who knows and he who does not know. But knowing and not knowing are different things. That which one does with knowledge, with faith and with devotion (earnest application of the mind)—that alone becomes more efficacious'. *Chhând. Up.* I—1-10.

Srî Samkara's commentary on this passage is instructive. He says: "Both

those who know and those who are proficient in mere ritual performances but know not the exact significance perform ceremonies. Since both are entitled to the fruits of the performance, of what value, it may be asked, is a knowledge of the significance, it being evident that the succession of cause and effect is invariable and entirely independent of the knowledge of such succession? Thus:—the use of purgatives causes purgation to all, whether they know their effect or not.

“We answer: The analogy does not apply here. For knowledge and ignorance are unlike each other; they are distinct in their nature and their effects cannot be similar For instance, in worldly affairs, in the sale of a ruby or other jewels, a jeweller from his superior knowledge obtains advantages over a rude forest-hunter.

“ Works with knowledge being declared *more* efficacious it follows that works without knowledge are also effectual, but in a lesser degree; for the ignorant are not *wholly* incapacitated from works ”.

v. Sâyana's discourse on this point in the introduction to his commentary on the *Rigveda* will be found very instructive. He explains the Vedic texts on this question quoted by Yâska in his *niruktâ* (I—18—20)—two from *Rigveda* X—71 and two from a *sâkhâ* not now extant. The two latter are explicit :

1. He who has learnt the Veda by rote but knows not the meaning is a block of wood; he is a mere bearer of burden. He who understands the Veda shakes off all sin through his knowledge, enjoys all manner of happiness (on earth) and (after death) enters the world of bliss,

2. That (Vedic text) which is got by rote and not understood is merely recited by the letter. It is like a twig thrown on extinct agni. It does not flame up at all.

He also refers to Chhândogya Upanishad¹ and to Taittiriya Aranyaka² where all the gods are said to live in the Brâhman who understands the Vedas, and concludes :

“If you ask us why we are so anxious to establish the necessity for understanding the Veda, we ask you in return ‘why are you so vehement in condemning it’. We have adduced several passages in praise of the understanding of the Veda. We have nowhere come across any passage condemning it. On the other hand, just as the apûrva³ born of a man’s karmān

1. I—1-10, already quoted.

2. II—15.

3. Apûrva is the effect of p n u y a or p â p a cr samskâra of a man, which follows him after death and determines his condition in the future worlds.

on earth follows the jīva after death, so also doth the apūrva born of a man's vidyâ. So it is declared in the scriptures of the Vâjasaneyins :

Him do vidyâ and karman follow
(after death); as also memory".

Sat. Br. XIV—7-2-3.

In the face of texts like these many of our orthodox countrymen would regard an enquiry into the meaning of the scriptures a profanation. Verily, we have fallen on evil times. For we have forgotten our ancient ideals. Faith and knowledge are the two things required in religion. As Baudhâyana points out in his Dharma sâtras ' " Want of faith is the greatest sin ; for faith is the highest austerity. Therefore the gods do not accept offerings given without faith. A foolish man does not reach Heaven though he may offer or give ". Again, " the offence of neglecting

a Brâhman cannot be committed against an ignorant man who does not understand the Scriptures".¹ But now our religion and our religious rites have become mechanical and as the Upanishads² put it, 'In the midst of ignorance we fancy ourselves wise and wallow round in misery, like blind men led by the blind'.

As Sir Rabindranath Tagore sings in the Gitanjali, one can only pray,

"Where the clear stream of reason has not lost its way
into the dreary desert sand of dead habit,

Into that heaven of freedom,

my Father, let my country wake."

It may be asked that if the sandhyâ is nothing but a prayer to the Almighty it would be more reasonable to pray in the language which we daily use. The reply is this. We believe that the blood of sages, *Rishis* that lived thousands of years

1. Quoted by other sâtrakâras also. Cf. for instance—
Vasishtha III—10.

2. Mundaka, II—8; Katha. II—5.

ago. runs in our veins : and it is something to be proud of, that the prayer we now utter is in fact the very one which was uttered by our ancestors at a period of antiquity to which no other nation now living can lay claim. This point has struck even foreign Sanskritists. The late Sir Monier Williams says (in "Bráhmaṇism and Hinduism"),

"We are so accustomed to give all our attention to the Veda for purely literary or philological objects that we are apt to forget that, directly or indirectly, for good or for evil, these ancient books—the oldest in the world, except, perhaps, portions of the Christian Bible¹—have for three thousand years moulded the faith,

¹ Professor A. A. Macdonell of Oxford University wrote in a review of the first edition of this book, "Parts of this prayer have, I think, undoubtedly been in continuous daily use for longer than any other prayer known in the world".

inspired the prayers, animated the aspirations, influenced the conduct and shaped the lives of a large portion of the great Aryan race to which we ourselves belong. And to this very day the remarkable spectacle may be seen of millions of Indo-Aryans, comprising countless tribes¹ of various origin, scattered over a vast area from the Panjab to Cape Comorin, from

¹ In South India it is only Brâhmanas that use Vedic texts for *sâmayâchârîka* or *grihya* rites. Of course, the ancient Kshatriyas and Vaisyas had the same privilege; but if any of these settled in South India they have allowed it to slip by inter-marriage and gradual fusion. As Vedic texts, with translations, are now easily accessible an attempt is made by a few, now and then, to acquire Brâhmanhood by the adoption of Vedic prayers, along with the cord which has long ceased to be the distinctive badge of the Arya varna. But the *grihya* and other Vedic texts, the use of which is still binding on the Brâhman, are more difficult to manage. Here the new-sledged Brâhman breaks. There are a million and odd Brâhmanas out of about fifty millions of people in South India. They should probably be more than enough to represent a race

Bombay to Assam, living distinct from each other, in separate castes and communities, yet all united by the common bond of this Veda, which they still use as their daily prayer-book”.

But a weightier reason is our belief that the Vedic texts we use are the Word of God. It is or should be an article of faith with the Brâhman that the Vedic canon, which comprises the Samhitâs, the Brâhmanas, the Aranyakas and the genuine

that is going out of vogue and to form the breeding-ground of a still smaller and conservative stock, which it may not be altogether undesirable to let live as specimens of a culture and a tradition, which may be possibly useful and certainly interesting. This culture and this tradition everywhere imply innate differences between man and man, and community and community, due to differences in *prâktana samskâra* (training and associations of a previous birth)—an order of ideas in conflict with a misunderstood equality of man, which, from the time of Rousseau and Voltaire, has dominated the thought of Europe and which inspires the activities of our leaders and social reformers.

Upanishads, forms the Word of God, given out in the early days of each kalpa for the salvation of man, through certain 'chosen-vessels' known as *Rishis*. Man, with his limited faculties, cannot solve the mysteries of life and death: and God, out of His infinite mercy, vouchsafes to man the light that will show him the way to salvation. If man accepts this guiding light and walks in the way it leads, he will, as he proceeds, come to realise that the path he treads is *the* road to spiritual enlightenment; and ultimately, by *svānubhūti*, direct personal experience, he will intuitively realise the Truth he had to take on trust at the outset; and faith will be justified by the results.

The texts were given out successively through different *Rishis*, as perhaps suited the conditions of each period; and as child-like trust and simplicity became fainter and men grew more attached to things of the

earth and transgressions from Dharma became more and more common, *Rishis*¹ ceased to be born and revelation ceased and the Vedic canon came to a close.

The Vedas are thus not man-made but man-heard or man-seen; and the Vedas are called *sruti*, what was heard and the *Rishis*, through whom the Vedic texts were given out, are called *mantra-drashtṛis*, those who perceived the texts intuitively; and the descendants of these *Rishis* are the trustees of this priceless inheritance and cease to be such, if they do not manage it properly for the benefit of man.

Vedic texts are thus the Word of God—the Word as it proceeded from a

¹ Cf. *Āpastamba (Dharma sūtra I-5-4) तस्मादृषयोऽवेषु न जायन्ते नियमातिक्रमात्* 'Therefore no *Rishis* are born among men of later ages, on account of transgressions from the law.'

supernatural source, standing to-day, untransformed and undiluted, even as it proceeded ; both expression and thought indissolubly united as God and His Power ; and the Word is about as sacred as the Truth it embodies. ¹

When a man, by birth and samskâra, has got the privilege of using it for his enlightenment, how could he think of bartering it for profane speech ?

Of course this is the stand-point of the Brâhman. But even those who do not accept this stand-point may easily concede that there are brilliant intuitions in many parts of the Veda, that they possess the

¹ Vide Ved. sūtras 1-3-29; Pūrva—Mīmāṃsa Sūtras 1-1-27 to 32 (where the pūrva pakṣa appears more convincing than the siddhānta); and Sāyana's introduction to the *Rigveda*. For a detailed examination of the views of the several Indian schools on the nityatva and apauruṣheyatva of the Vedas, the reader is referred to the third volume of Muir's original Sanskrit texts and to Dr. Haug's introduction to his edition of the *Aitareya Aranyaka*.

sacredness and the aroma of unsurpassed age and inspiration about them.

The sandhyâ institution has been in existence from at least the age of the Brâhmanas. Taittiriya Aranyaka¹ says "Therefore it is that the Brahmanavâdins, facing the East at the sandhyâ, throw up the offering of water, consecrated with the Gâyatri". The sâtrakâras lay it down as a vidhi that the sandhyâ prayers should be offered both at the morning and the evening twilights. Says Bandhâyana² "Now they quote with reference to this subject the following two verses which have been proclaimed by the Lord of created beings.

1. 'How can those twice-born men be called Brâhmanas, who do not perform the sandhyâ prayers in the morning and the evening at the proper time ?

1. Pr. II—2.

2. Dharma sûtra II—4-15 and 16.

2. 'At his pleasure, a righteous king may appoint those Brâhmanas who neglect to daily observe the sandhyâ devotions, to do the work of Sûdras.'

"One who fails to perform the sandhyâ in the evening shall fast' during the night; if he neglects the morning prayer, he shall fast during the day." Other observances a Brâhman may dispense with; but not the sandhyâ service or the *pitri-srâddha*. The extant *Manu*² *smṛiti* would go further and say that the two things essential for Brâhmanhood are meditation on the Gâyatri and *maitrî* (love to all living beings).

Sandhyâ means literally the juncture of day and night or as Gautama³ puts it, 'from light to light,' that is, in the

1. Fasting, it is needless to add, is as good a means of correction as it is a test of contrition.

2. 11—87.

3. *Dharma sūtra* I—11.

morning from the time when star-light begins to fade to the time when the sun begins to rise, and in the evening, from the time when the sun is about to set until the stars appear.¹ This is the most appropriate time, as the offering of consecrated arghya, which is the most essential part of the service, is to be made contemplating the rising or the setting sun. A similar service is performed at noon and is known as *mādhyañnika* (i.e. relating to mid-day).

To be ready for the offering at sun-rise, a Brāhman should rise early in the morning in what is known as the *Brāhma-muhūrta* (the period that immediately precedes sun-rise). He should go out to a sacred stream or other spring of pure water and perform his ablutions. As

¹ Cf. *Manu smṛiti* (11-101) "At the morning twilight, let him stand repeating the *Gāyatri*, until he sees the sun; and at evening twilight, let him repeat it sitting, until the stars appear".

Baudhâyana¹ says 'the body is purified by water, the intellect by knowledge, the soul by abstention from injuring living beings, and the antahkarana by truth'. Purifying the internal organ is called internal purification. Internal purification is considered far more important than external purification by ablutions. *Vasishtha*,² for instance, says 'neither austerities nor the Veda nor the Agnihotra nor profuse liberality can ever save him whose conduct is vile and who has strayed from the path of Dharma. The Vedas do not purify him who is deficient in good conduct, though he may have learnt them all, together with the six Angas'.

Baudhâyana³ says "Going to a sacred bathing-place he shall bathe in case he is impure; if he is pure, he may omit the bath.

1. Dharma sūtra 1—8-2 and 3.

2. Dharma sūtra VI—2 and 3.

3. Dharma sūtra II—7-2. &c.

He shall wash his feet and hands. After âchamana and sprinkling himself with the purificatory texts he becomes pure and fit to perform the twilight devotions. Now they quote also ' submersion in water and bathing are prescribed for all the four castes. But sprinkling with mantras is particular to the twice-born

The later redactors of the metrical smritis would appear to have placed cleanliness above godliness and the fullness of detail given by them for each item of personal cleanliness (with rewards for strict observance of the rules and punishment for lapses) is carried to an extent out of proportion to its relative importance. The Kûrma Purâna, in the chapter on Râjayoga, puts the matter in a nutshell thus :—' The sages have held that there are two sorts of purification, external and internal^s—external purification by bathing,

etc. Purification of the mind by truth and other virtues is what is called internal purification. Both are necessary. It is not sufficient that a man should be internally pure and externally dirty. When both are not attainable, internal purity is the better but no one will attain yoga until he has both

Then the worshipper should dress himself with clothes already washed and dried and mark his forehead and a few other parts of his body with the sacred marks of his own faith—the *tripundra*, the *śrīdhvapundra* or the *mudra*.

No question has perhaps raised up such a body of controversial literature as this of 'caste-marks'. I have not been able to trace any reference to this usage in genuine old literature. A critical study of Indian literature would show that some time in the early centuries of the Christian

Era, when Buddhism, Jainism and other heretical schools grew strong and gained the homage of a considerable portion of the masses, the Brāhmans strove hard to recover their allegiance and set themselves to create or develop a body of literature that would appeal to the people. Sects multiplied and with them, books. Of the Vedic gods, Vishnu and Rudra were presented in forms that could catch and hold the popular sentiment; the older sūtras, Itihāsas and Purāṇas were recast, added to and transformed almost beyond recognition; and the land was flooded with old books newly written up and new works in old style, so that it has become well nigh impossible for a critic to determine which texts were original and which, later accretions, [except in glaring cases, which have been treated by later commentators as prakshipta (foisted)]. This has been an irreparable loss.

The literature on caste-marks is an instance in point. The observances connected with the agnihotra and aupâsana, which go back to the early Vedic period, close with the rakshâ, dotting the forehead, etc., with the sacred ashes of the sacrificial or grihya fire with Vedic texts—*Brihatsâma kshatrabhrit*¹, *mânas-toke*², etc.³ When Saivism began to spread as a sectarian faith, ashes became the symbol of the God of Destruction and came to be the badge of His worshippers. The leaders of the Vishnu cult adopted a different badge—the conch and the disc of Vishnu—impressed permanently with red-hot seals or temporary impressions of Vishnu's feet or badges. The saivites denounced branding as heretical. The vaishnavites quoted Vedic texts in support

1. Taitt: Sam. IV—4-12.

2. Taitt: Sam. IV—5.

3. Vaidyanâtha quotes Baudhâyana to this effect.

of their practice—पवित्रंते अतस्तनुर्नतदाम
अश्नुते,' and interpreted it to mean, 'He
whose body is not branded does not enjoy
it (Supreme Bliss) and त्रमृऽपच्छयेन, etc.,¹
for the mudras. The saivites quoted—भूत्यै
न प्रमदितव्यम्—of Taittirīya Aranyaka² and
interpreted 'bhūti' to mean 'vibhūti'
or 'bhasma' (ashes) and referred to the
sūtras of Baudhāyana³. The two sections.

1. *Rigveda* IX—83-1.

2. *Rigveda* IX—27-17.

3. V—11.

4. This chapter of Baudhāyana beginning with
“अथातो द्विजार्तानां त्रिपुण्ड्रधारणविधिं व्याख्यास्यामः ।

भूत्यै न प्रमदितव्यमिति ज्ञायते । &c., is evidently a
later addition, like several other *pariśiṣṭhas*
to which the weight of Baudhāyana's authority
has been accorded. It is needless to add that
the Vedic texts quoted by the several sects
have no bearing on these forced and fanciful
applications.

on this question, of Vaidyanātha Dikshita's *Smṛiti-muktāphala*¹ (in the *Almbika Kāṇḍa*) would be very instructive to those that are curious. His conclusion of this question is instructive and worth quoting: 'It is the one God who is the essence of the various gods, worshipped under several names and forms and as other forms should not be slandered by one who prefers a particular form, so a mark, symbolising the particular form, should be adopted without disparaging the others'.

This section may fitly close with the observations of one of our sūtrakāras—Gautama²—on samskāras in general.

1. A recent commentator on Vaidyanātha—the late Brahma Sri Śrīnivāsa Dikshita—has in these sections inserted a few chapters in sūtra form on the *Bhūtiśāśana* (rules of ashes-smearing) which we dare say, will come in time to be regarded with considerable authority!
2. Dharma sūtra VIII—22, &c.

‘Now the eight *gunas* of the Atman: compassion on all creatures, forbearance, freedom from anger, purity of thought, calmness of mind, auspicious deeds, freedom from avarice and freedom from covetousness. He who is sanctified by the forty sacraments (*upanayana*, etc..) but whose soul is destitute of the eight good qualities will not be united with Brahman, nor does he reach Heaven. But he, forsooth, who is sanctified by a few only of these forty sacraments but whose soul is endowed with the eight excellent qualities, will be united with Brahman and will dwell in Heaven’.

Section II.—ÂCHAMANA AND OTHER PRELIMINARY RITES.

After the ablutions comes the âchamana. The âchamana-kalpa or the mode of performing the âchamana is given in Taittirîya Aranyaka (Pr. II-11): further details are elaborated in later works—the sûtras and the metrical *smritis*. The following is abridged from the sûtras of Apastamba, Gautama, Vasishtha and Baudhâyana: Seated in a pure place, placing his right arm between his knees, arranging his dress and his sacrificial thread in the manner required for a sacrifice to the gods (*upavîtam*-i.e. above the left shoulder, right under the right shoulder) he shall, after washing his hands up to the wrist, three or four times take water in his right palm, just sufficient to

dip a *mâsha* (a grain of pulse or the central line on the palm) and sip it thrice, each time after the water first sipped has reached as far as the region of the heart. The water used should be pure and unsullied; the palm should be contracted in the shape of a cow's ear and water should pass to the lips through the root of the thumb, known as *Brahmatîrtha*¹. The water should be sipped silently (or according to later writers, with

¹ The part of the palm at the root of the thumb is called the *Tirtha* sacred to Brahman, the part above the thumb is the *Tirtha* sacred to the *pitris*, the part at the tips of the fingers is the *Tirtha* sacred to the gods and the part at the root of the fingers is the *Tirtha* sacred to *Rishis* (*Baudhâyana Dharma sâtras* (1-8-15 and 16). Offerings are made to these higher beings by the *Tirtha* sacred to each class. The *yajna sâtra* or the sacrificial thread is placed *upavîtam* for deva and *pârva* rites; *nivîtam* (hung round the shoulders) for offerings to the *Rishis*; and *prâchînâvîtam* (the reverse of *upavîtam*) for offerings to the *pitris* and *apara* rites.

the *Pranava* or the three *Vyâhritis* or repeating for the first *âchamana* "*Achyutâya namah*", for the second, "*Anantâya namah*" and for the third, "*Govindâya namah*". Bigoted *Saivites* use the names of *Siva* instead. The *Tântrikas* use the *tatvâchamana*,¹ "*âtma-tatvâya svâhâ, vidyâ-tatvâya svâhâ, siva-tatvâya svâhâ.*") He shall then twice wipe his lips; sprinkle his feet and his head, touch the cavities in the head severally with certain fingers of his right hand and finally place all the fingers on the crown of his head and on the navel. Details vary with different writers. While touching the several parts, the following names of *Vishnu* are generally repeated: *Kesava, Nârâyana, Mâdhava, Govinda, Vishnu, Madhusûdana, Trivikrama,*

¹ For explanation of these terms the student is referred to the *Saiva* and the *Traipura siddhântas*.

Vâmana, Sṛīdhara, Hṛshīkeśa, Padmanâbha, and Dâmodara.

This purificatory act is considered an indispensable preliminary to all religious rites—an efficient means of physical purity. The first Vedic injunction which the âchârya enjoins on the newly initiated pupil at the Upanayana is “अपोऽशान, कर्म कुरु ” (Taitt. Mantra-Prasna II—6-14), ‘sip water and perform religious rites’; that is to say, “Till now you were free to follow your inclinations in behaviour, speech and eating¹. You have now, with initiation, entered on your responsibilities as a worshipper; âchamananiyama and performance of religious rites have now become obligatory on you ”.

¹ Cf. Gautama (Dh. S. II-1) and also Haradatta's commentary on the same II-2.

After the āchamana, the smārtas usually recite a prayer to Vighnesvara; thus :

Sukla-ambara-dharam vishnam
 sa-ivarnam chaturbhujam .
 prasanna-vadanam dhyāyet
 sarva-vighna-upasāntaye.

‘For the removal of all obstacles, one should (at the outset) pray to Vishnu, wearing white garments, shining as the moon, with four hands and a bright face’.

The smārtas understand this sloka as referring not to Vishnu, (the specific name used here) but to Ganapati, the elder son of Siva in the Purānic theogony. Vishnu, according to Purānic conceptions, is not suklāmbaradhara but pītāmbaradhara (i.e. wearing golden garments); is not sa-ivarna but nīlavarna (purple-coloured); nor is he specially associated with the removal of obstacles. The smārtas, on the strength of an oft-quoted statement

from Haima's lexicon (प्रसन्नो मत्तवर्णः), understand 'prasannavadana' as meaning elephant-faced and denoting Gaṇapati. They understand the word 'Vishnu' in the literal sense of 'all-pervading'.

The purāṇic conception of Gaṇapati as the leader of the host of sprites, may be traced to the Rudrādhyāya (Taitt. Samhitā IV-5: Sukla Yajus Samhitā XVI), especially, the eleventh anuvāka thereof. Rudra here is represented as the Lord of those innumerable thousands of Rudras (Cf. also *Rigveda* VII 35 6) moving unseen on earth and in the aerial regions, of various shapes and forms, disturbing men with their mischievous pranks, scattering diseases among men or helping them with their aids and remedies—called, variously, pilferers and thieves (Rudra Adhy, 21), guardians of roads, givers of nourishment and protectors of life (Rudra Adhy, 60)—descriptions which recall to us the picture


of Puck in Shakespeare's 'Midsummer-night's Dream'—the shrewd and knavish sprite 'putting a girdle round about the earth in forty minutes',

"That frights the maidens of the villagery :
 Skim milk, and sometimes labour in the quern
 And bootless make the breathless housewife churn ;
 And sometime make the drink to bear no barn :
 Mislead night-wanderers, laughing at their harm !
 Those that Hobgoblin call you, and sweet Puck,
 You do their work and they shall have good luck :

Rudra is the ruler of these hosts of sprites. In the later development of Rudra as Siva, these troops are called *bhûta-ganas* and the son of Siva, Ganesa, becomes their leader ; and he who invokes his aid at the commencement of any undertaking will meet with no obstacles from his myrmidons.

The Purânic conception of Ganapati appears to combine two distinct Vedic elements. One is that of (son of) Rudra, leader of the elvish hosts, as

explained above. The other is that of *Brahmanaspati*, lord of Vedic mantras, representing the mysterious efficacy of Vedic prayers in warding off all evil influences (*Rigveda* II 23). He conquers the enemies of Vedic mantras and of the Gods. He promotes the performance of religious rites, which do not succeed without his help (*Rigveda* I-18-7). He is accompanied by his chanting hosts and hence he is also called *Ganapati* (*Rigveda* II—23-1). This *rik*—‘*Ganânâm tvâ ganapatiṁ havâmahe, etc.*’—must be familiar to all *Brâhmans*, *Ganapati* being invoked with it at the commencement of all religious rites. The identity of name has evidently helped in the inclusion of this conception. In the aspect of *Brahmanaspati*, *Ganapati* represents wisdom, Vedic wisdom, especially the *Pranava* which is the quintessence of Vedic wisdom. The elephant face (the

elephant having the largest brain) is understood as symbolising this wisdom and what is popularly called in Tamil 'Pillayârsu/i' 'Ganapati's cipher'—G— is the abbreviated form of the Tamil letter , the *pranava*. The administration of a few strokes on the temples with folded fingers during the invocation to Ganapati, by way of a gentle stimulus to the brain centres, indicates this aspect of his as Lord of wisdom.

Section III.—PRANAYAMA.

Then comes the *Prāṇāyāma* or exercise in the control of breath. The following method is summarised from the *Svetāsvatara*¹ Upanishad, Śrī Saṅkara's commentary thereon and other works on Yoga practices. Sit upright. Sitting crookedly disturbs the spinal cord. The chest, the neck and the head should be held straight, in one line. With a little practice, this will become both easy and natural. Always breathe '*in a measured way*' in and out. After a little practice, join to this measured breathing the repetition of the *pranava*, making the sacred syllable flow in and out with the breath. When this settles into an almost instinctive

¹ *Svet. Up.* II, 2-6.

practice, the whole system will become rhythmical and harmonious ; passions will subside and a peace will come, which must be felt to be known. The breath flows in and out through the right and the left nostrils in regular periods and advantage is often taken of this arrangement of nature, by stuffing the inactive nostril for the time.

These are the necessary preliminaries. Then follows the prānāyāma exercise proper. Hold the body erect, with chest, neck and head even ; turn your mind inwards ; stop the right nostril (Idâ) with the right thumb and then slowly draw in the breath through the left (Pingalâ). Then close both nostrils with the thumb and the last two fingers, and hold in the breath for a few seconds. Then take the thumb off and gently let the breath out through the right nostril. Draw in, four

seconds to begin with ; hold in, sixteen seconds and throw out in four seconds. After you acquire facility, you may gradually increase the time for the middle process. The first process—drawing in—is known as Pâraaka ; holding in, as Kumbhaka ; and throwing out, as Rechaka. The repetition of the Prânâyâma mantra (which will be explained below) during each process will be found effective in steadying the mind and stilling its waves.

• It will also serve to count time.

As Vivekânanda says in his Râja Yoga “ all these things will come to us, but it requires constant practice, and the proof will come by practice. No amount of reasoning which I can give you will be proof to you, until you have demonstrated it for yourselves. As soon as you begin to feel these currents in motion all over you, doubts will vanish, but it requires

hard practice every day. You must practise at least twice every day and the best times are towards the morning and the evening. When night passes into day and day into night, it has to pass through a state of relative calmness. The early morning and the early evening are the two points of calmness. Your body will have a like tendency to become calm at those times. We will take advantage of that natural condition and begin then to practise."

The *rationale* of prânâyâma as understood by the yogins who have practised it may be thus summarised. It is said that there are two nerve currents in the spinal column, called Pingalâ and Idâ; Pingalâ coils round the spinal cord, beginning from the right side at the base and ending at the tip of the left nostril and Idâ, similarly from the other side. These two are the main channels, through which the efferent

and the afferent currents are travelling. The vital force or Prâna works through these two fibres and regulates the functions of the several organs, (circulation, respiration, digestion, etc.) and the normal activities of the mind, the senses and the organs of action. This is the ordinary condition of man. There is a hollow canal, called sushumnâ, running through the spinal cord. This canal is generally closed at the lower end, called mûlâdhâra, somewhere about the sacral plexus. There is a very fine force lying coiled up or latent at the base of the sushumnâ. So long as the normal vital force or the gross prâna-sakti is acting through the ordinary nerve channels the coiled-up force at the base of the sushumnâ—known as *kundalinî sakti*—is said to be sleeping. When this force wakes up and begins to work, the efferent and the afferent currents are lulled and

certain very subtle vibrations are set up, which ultimately result in the super-conscious state ; and as the activity of the *kundalinî* develops, an ecstatic vision of the 'True Self' supervenes and then, as the Upanishads¹ put it, the transcendental is intuitively grasped, all mental knots are split, all doubts and all sorrows vanish. All the Vedic seers (Cf. *Rigveda* X—136) had their *kundalinî* roused up, whereby they attained to Divine Wisdom and super-conscious perception and the realisation of the spirit. It might come about in several ways,—through love of God, through His Grace, through Yoga, through the Soma sacrifice. As a *Rishi* sings (*Rigveda* VIII—48-3) "We have drunk soma, we have become immortal, we have entered into Light, we have known the Gods".

How does *Prânâyâma* help to wake up this force? *Prâna* is force that regulates

¹ *Mundaka U'p.* II—8; *Katha U'p.* VI—15.

and controls all the vital functions : and the most important manifestation of prana is the activity of the lungs. A rhythmical and harmonious regulation of the activity of the lungs induces a similar rhythm in all other vital functions and when to this is added an abstraction of mind (even if only temporary) from the things of earth, the prāna force is, to a considerable extent, diverted from the ordinary channels of its activity and seeks a passage through the closed end of the sushumnā and tries to liberate a portion of the subtle force that lies dormant there. It may require years of practice to effect this—perhaps many lives ; but no effort is lost—the samskāra survives and gathers strength with repetition. The scriptures insist on the necessity of direct instruction from a teacher who knows and it is said that when by purity of body, thought and deed you become ripe for personal instruction, the teacher

will come. Meanwhile, work on with intense faith.

This is the theory of Prânâyâma. Western critics, brought up in different ideals, will naturally consider all this fantastic. A. E. Gough¹, for instance, quotes with approval ".....Prolonged attitudes, endurance of suffering, unbroken meditations upon the divine nature accompanied and animated by the frequent and solemn repetition of the mystical name Om are the means by which the yogin, for perhaps three thousands years, has sought the attainment of an ecstatic participation of God; and half-deceiver, half-deceived, affects to have already soared beyond earthly limitations, and achieved hyper-physical power..... But upon the enormous mass of the nation, these baseless dreams can only result in the

¹ The "Philosophy of the Upanishads". pp. 233 and 234.

perpetuation of ignorance and the encouragement of imposture..... ”

It is not Gough's scholarship that is at fault; for he shows in his works an intimate and scholarly acquaintance with the Upanishads; but his estimate of their value would show the insufficiency of the mere 'dry rot of intellect' for interpreting a literature which is at once a living faith, a philosophical theory and a system of religious practices, whose final test is realisation. He sums up his estimate of the Upanishads in these words: "They are the work of a rude age, a deteriorated race and a barbarous and unprogressive community".¹ And yet a greater Sanskritist (and a thinker and philosopher²)

¹ The "Philosophy of the Upanishads", p. 268.

² Dr. P. Deussen's "Elements of Metaphysics" p. 337. Cf. also Max Müller. "Anyhow, let me tell you that a philosopher so thoroughly acquainted with all the historical systems of philosophy as Schopenhauer and

speaks of the same Upanishads in these words. "And so the Vedānta, in its unfalsified form, is the strongest support of pure morality, is the greatest consolation in the sufferings of life and death". Appreciation differs with tastes as well as with faculties and habits of thought. It is really hard for those brought up amidst different traditions and ways of thinking to accept on trust what may appear strange and crude at the first sight and yet in matters of this kind it is so necessary to act on trust before the proof comes. It

certainly not a man given to deal in extravagant praise of any philosophy but his own, delivered his opinion of the Vedānta philosophy, as contained in the Upanishads, in the following words: 'In the whole world there is no study so beneficial and so elevating as that of the Upanishads. It has been the solace of my life; it will be the solace of my death.' If these words of Schopenhauer required any endorsement, I should willingly give it as the result of my own experience during a long life devoted to the study of many philosophies and many religions". Max Müller's Vedānta philosophy, p. 8.

should, however, be easy for the Indian to accept the first precepts of yoga not simply in theory but to put them into practice for a small part of the day, subordinating, for the time being, the interests of the lesser life ; and if it is not easy or always possible to rise to a super-conscious state, to ecstatic vision and realisation of the self, it should be always possible to attain to that peculiar spiritual peace and restfulness which descend like a mantle upon him who perseveres regularly and with simple trust.

Prāṇāyāma comes only after yama and niyama. Yama according to Patanjali's yoga sūtras (Chapter II-30) consists in not-killing, truthfulness, not stealing, continence and not accepting gifts ; and niyama (Chapter II-32), in internal and external purification, contentment, penance, study of the Vedas and worship of God.

The full Vedic mantra that is repeated during each of the three processes of prânâyâma runs thus :

Om bhûh, Om bhuvah, Om suvah,
 Om mahah, Om janah, Om tapah,
 Om satyam. Om tat savituh varenyam
 bhargas devasya dhîmahî.
 dhiyah yah nahî prachodayât,
 Om âpah jyotis rasah amṛtam
 brahma bhûr bhuvah suvah Om.

It will not be easy at first to manage the mental repetition of the entire mantra during each process of the prânâyâma, much less to increase the number of repetitions during kumbhaka or retention of breath ; but practice will induce facility. It will be well, therefore, to begin with the pranava and get accustomed to the whole prânâyâma mantra gradually.

The Prânâyâma mantra consists of three parts—1, the Vyâhritis preceded by Om ; 2, the gâyatrî ; 3, the gâyatrî-siras.

Section IV.—THE VYĀHRITIS.

Bhūh, Bhuvah, Svah, Mahah, Janah, Tapah and Satyam are called the seven vyāhrītis (sacred utterances). They are the names of the seven worlds or spheres of existence, from the earth upwards. More often, as, for instance, at the close of this very mantra and the invocations in the Yajur Veda¹ the first three alone constitute the vyāhrītis, suvah denoting comprehensively all the higher planes of life from svarga (Indra's heaven), to 'tad yishnoh paramam padam,'² the highest abode of the Blest where the gods and the liberated rejoice for ever. Bhūh is this earth, where men and the lower beings are born or reborn to enjoy the

¹ Cf. *Sukla Yajurveda* III—5, XVIII—8, etc.

² *Rigveda* I—22-20, etc.

fruits of their former deeds and where, by the way they quit themselves, they shape for themselves their future destiny in the higher or the lower planes of existence. Bhuvah is the sphere extending from the aerial region to the orb of the moon, through the several stages of which ascend gradually after death those who live a moral life, offering sacrifices and doing deeds of charity and love. These are called *pitṛis* and *bhuvārloka* is therefore also known as the *pitṛiloka*. Here they live for long or short periods, serving as assistants to the gods in their cosmic functions. The *pitṛis* are not all of the same grade of development; some are more advanced than others¹. Their attachment to the earth and their descendants on earth² still clings to them (though in a more purified form); their former tastes and *samskāra* survive; they thirst for the

¹ *Rigveda* X—15.1.1

² *Rigveda* X—14 and 15.

libations prepared for them on earth and they are entreated to hear, intercede for and protect their votaries and grant them riches, long life and offspring. The way by which the *pitrīs* travel to the *pitrī* regions is once called '*pitrīyāna*'¹ but is more often included in the more general term '*Devayāna*': the distinction between the two paths being referred to in the *Rigveda*² in a general way but more precisely drawn in the *Brāhmanas* and the *Upanishads*,³ where they are called the *dhātumādi* and the *archirādi mārga*. The essential difference between the two is that the *pitrīs* who go by the *pitrīyāna* live in the *pitrīloka* for such time as is required for the assimilation of their earth-experience; if they do not there acquire access

¹ *Rigveda* X—2-7.

² X—88-15; *vide* *Sat. Br.* XI—8-1-12 for explanation.

³ Cf. *Sat. Br.* VI—6-2; *Brh. Up.* VI—2-2; *Chhând. Up.* V—10.

to the higher spheres they return to the earth once more and are born in higher or lower grades, according as they have been *rajanîyacharanas* or *kapîyacharanas*¹, that is, according as their former habits of life have been ennobling or vile. Here they have once more, by their thoughts, words and deeds, to advance in self-culture: and if they are advanced enough, they, after death, will not have to go by the *pitriyâna* path, from which there is the risk of return to this earth of mixed good and evil; but they will henceforth travel through the *devayâna* path, first to the *suvarloka*, the sphere of Indra, outside the solar system and from thence advance gradually (*Kramamukti*) to the higher spheres, as they perfect themselves, (*mahah. janah, tapas*) till they reach the highest abode of bliss. A very few advanced spirits,

¹ *Chhând. Up. V—10.*

after their return to earth, attain to self-realisation (aparokshānubhūti) even on earth, by the power of yoga and jñāna ; these are no longer in the clutches of matter; the veil of sūkshmasarīra, which ¹ holds the spirit in bondage through all its travels and becomes more and more refined and etherialised as the spirit advances in enlightenment, falls asunder and the spirit becomes pure and liberated.

Those who have not earned access to either of the two paths (Devayāna or Pitṛiyāna) become small creatures of repeated births—dying and suffering, and being born again and again, till they become fit to enter the higher paths (जायस्वाम्रियस्वेति एतत् तृतीयं स्थानं, Chh. Up. V—10).

¹ The seed of the sūkshma-sarīra is called syandhā in *Rigveda* I-164, 38 and X-129, 2. It is called kārana sarīra in later language.

This is more or less the creed that is coming to be held by the greatest scientists of the present day, the late Dr. A. R. Wallace, Sir William Crookes, Sir Oliver Lodge¹, etc. Only, the latter strive to reach this faith, not by *śruti* and *svānubhūti*, but by experiments and modern scientific methods, which, in the present state of man's advancement, are likely to appeal to him with far greater chances of a hearing and acceptance: and ere long, thinking men will come to recognise and benefit by the labours of these distinguished scientists, who work, in the words of Dr. A. R. Wallace, in the hope "that the present life will assume a new value and interest when

¹ His works—'The Survival of man', 'The Substance of Faith' and 'Raymond or Life and Death' are invaluable to all seekers after Truth. An acute thinker and philosopher, Prof. MacTaggart, has recently published a book which sets forth the doctrine of re-birth in terms of Western Philosophy.

men are brought up not merely in the vacillating and questionable *belief* but in the settled, undubitable *conviction* that our existence in this world is really but one of the many stages in an endless career and that the thoughts we think and the deeds we do here will certainly affect our condition and the very form and organic expression of our personality hereafter..... The world and the whole material universe exist for the purpose of developing spiritual beings ; death is simply a transition from material existence to the first grade of spiritual life—our happiness and the degree of our progress will be wholly dependent upon the use we have made of our faculties and opportunities here". As " M. A. Oxon " has communicated through trance-vision " The soul that on earth has been low in taste and impure in habit does not change its nature by passing from the

earthosphere any more than the soul that has been truthful, pure and progressive becomes base and bad by death..... Immutable laws govern the results of deeds. Deeds of good advance the spirit while deeds of evil degrade and retard it".

This, in essence, is the teaching of the Indian Scriptures, known as the doctrine of Samsāra, as clearly implied in the *Rigveda* and as understood and elaborated in the Upanishads and systematised in the Vedānta Sāstras and the Bhāshyas and the Gītā. Western Sanskritists, wise in their conceits, discard,¹ for reasons not obvious to lay minds, the natural interpretation of Sāyana (except where he is misled by the naturalistic school of Yāska) and miss the true import of *Rigvedic* passages like *Rigveda* X—16-3 ; X—58 ; I—

¹ *Ibid.* Journal of the Royal Asiatic Society, 'Jan. 1913—p. 198.

164, 20, 21, 22, 30, 32, 37, 38; ¹ VII—59-12, etc. Verily, as the *Rigveda* puts it with apt and poetic touches ² 'one man, seeing, sees not vāch (the Goddess of Vedic Revelation); another, hearing, hears her not; to another, she lovingly discloses herself, as a well-attired and loving wife displays her person to her husband. One is secure in her favour; another lives in unprofitable brooding; he has only heard vāch; and she is to him without fruit or flower!'

¹ Griffith, for instance, would render *martya* and *a martya* in this verse, as the sun by day and the sun by night. Why the one should be called mortal, and the other immortal, he alone knows. Space forbids an examination of these *Rigveda* passages here.

² *Rigveda* X-71, 4 and 5.

Section V.—PRANAVA.

Each of the Vyâhr̥itis is preceded by the sacred syllable Om to indicate that all the worlds are, in essence, the Supreme Brahman. Volumes have been written on the syllable Om, which is believed to contain the essence of all the teaching of the Veda and the Vedânta. It is considered to be the most expressive and significant of all the names of the infinite. In the *R̥igveda*, it is 'not expressly mentioned but is understood as denoted by expressions like *richo akshara*:¹ In the *Yajurveda*, it is used as a sacred invocation² and is expressly stated to represent the type of *sastras* (vedic praises). In the *Aitareya Brâhmana*³ it

¹ *R̥igveda* 1—164-39: VII—101-1; X—3-3, etc.

² Cf. *Sukla Yaj.* II—13.

³ V—32.

is said that the three Vedas—the *Rigveda*, the *Yajurveda* and the *Sāmaveda*—were boiled to yield their essence and from them so boiled, three letters came forth, akâra, ukâra and makâra. These three were put together and became Om. In the Upanishads it is set forth as the object of profound religious meditation and as a mysterious agent endowed with supernatural powers. In the Purâṇas and the metrical smritis, Om is the mystic name of the Hindu Triad and represents the oneness of the three Gods, A, representing Vishnu, U, Siva and M, Brahmâ. Three is a sacred number with the Hindus and Om is supposed to represent all the sacred Hindu religious Triads. It is usually called Pranava (from nu, to sound) and in later times it has been also called Omkâra. All sacred writings begin and end with Om. All Vedic recitations and the Bija mantras likewise begin and end

with Om. Even the Buddhists of the later schools have not escaped the influence of this word. They use it at the commencement of their Vidyâ Shadlaksharî and regard it as the female personification of Divine Energy. Nârâyana Yatîndra, a Vaishnavite commentator on the sandhyâ-vandanam, thus interprets the Pranava. A, represents the Supreme Lord, Nârâyana; the dative termination being implied, A, means 'to the Lord Nârâyana'; U, means 'alone' or 'Lakshmî' (Nârâyana's Energy); M, the twenty-fifth consonant, denotes the twenty-fifth principle or tatva in man. Thus 'A+U+M=Om' means 'To the Supreme Lord, (and his Energy) the Jîvâtman is only the complement', the relation between the Jîvâtman and the Paramâtman being one of Seshâ and Seshin; the Jîva being a distinct entity 'that lives, moves and has its being' in the Supreme Lord alone.

— . . . —

This interesting interpretation will illustrate the methods by which different schools of Indian thought seek to establish their particular tenets on one and the same Vedic texts.

A few Western scholars are for deriving Om from the root 'ay = to protect', (the same as that used by the Roman Catholics in their sacred prayer to Mary); others are for deriving it from 'âm' and regarding it as originally nothing more than a word of solemn affirmation and respectful assent—something like Amen.

A few statements culled from the several Upanishads will serve to illustrate the importance attached to this sacred syllable :

(1) (i) Om. This letter, the udgîtha, should be adored ; (ii) the earth is the essence of all substances ; water is the essence of the earth ; and herbs, of water ; man is the essence of herbs ; speech is the

essence of man, *rik* is the essence of speech ; *sâman* of the *rik* ; of the *sâman*, the *udgitha* is the-essence ; (iii) the *udgitha* is thus the quintessence of all essences ; it is the Supreme, the most adorable ; the eighth (counting from the *bhûtas* or substances)¹.

(2) This *Omkâra* is the unconditioned as well as the lower *Brahman*².

(3) (i) *Om*. This is immortal. It means 'This All'. What was, what is and what will be and what else is beyond the three-fold time is verily *Om* ; (ii) for 'This All' (represented by *Om*) is *Brahman*³. This *Upanishad* is wholly an exposition of the meaning of *Om* ; *A*, representing *Vaisvânara*, the gross or waking condition of substance ; *U*, *Taijasa*, the subtle or sleeping condition ; *M*, the causal condition, that of dreamless

¹ Chhând. Up. I—1.

² Prasna Up. V—7.

³ Mândukya Up. (I and II).

sleep: there is a fourth, *Amāti*a (measureless) quarter, which represents the transcendental, unconditioned Absolute.

(4) *Om* is the bow, the Self is the arrow, Brahman is the mark. Let it be shot at with unfailing heed and let the (individual) Self become one with the mark¹.

(5) The Word which all the Vedas proclaim, which all *tapas* speaks of, aiming at which aspirants devote themselves to *Brahmacharya*—that Word, I will tell you briefly; That is *Om*. This is the Lower Brahman; this is the unconditioned Absolute².

(6) The Self should be made to shine forth in the body by repetition of the *pranava*. In the same way as fire is unseen so long as it is latent in the fire-drills, even so is it with the Self in the body; making his body the lower fire-drill

¹ *Mundaka Up.* II—2, 4. ² *Katha Up.* I—2-15, 16.

and the *pranava* the upper, let him perceive the God within, by the repeated friction of *āhyāna* ¹.

(7) Two Brahman have to be meditated on, the Word and the Non-Word. The Word is *Om* ².

(8) *Om* means Brahman. *Om* means all this (universe). *Om* means obedience. When they have been told 'Om, speak' they speak. After *Om* they sing *sāmans*. After *Om* they recite hymns. After *Om* the *Ādhvaryu* gives the response. After *Om* the Brahman priest gives orders. After *Om* he allows the performance of the *Agnihotra*. When a Brahman is going to begin his lecture he says 'Om, may I acquire the Brahman (the Veda)' He thus acquires the Veda ³.

To those that have not practised the repetition of the sacred syllable under a

¹ Svet. Up. 1—13 and 14. ² Mait. Up. VI—7.

³ Taitt. Up. 1—8.

true Guru's guidance and experienced its effect, a great deal of what has been said of it above must appear to be meaningless.

- It is not therefore surprising that even a discriminating scholar like Max Müller should remark,¹ "Much for instance that is said in the Upanishads about the sacred syllable Om seems to my mind were twaddle, at least in its present form. I cannot bring myself to give specimens, but you have only to read the beginning of the *Khândogya* Upanishad, and you will see what I mean. It is quite possible that originally there was some sense in all the nonsense that we find in the Upanishads about the sacred syllable Óm..... If, then, Om meant originally *that* and *yes* we can understand that, like Amen, it may have assumed a more general meaning, something like *tot sat* and that it may have been used as representing all

¹ The Vedanta Philosophy, pp. 115, etc.

that human language can express. Thus in the Maitrâyaṇa Upanishad VI—23 after it had been said there was one Brahman without words and a second, a Word-Brahman, we are told that the Word is the syllable Om. This sounds absurd, unless we admit that this Om was meant at first as a symbol of all speech, even as a preacher might say that all language was ‘Amen, Amen’.”

Om is intimately related to the doctrine of *sphoṭa*, set forth in the Upanishads as ‘*nâmarûpavyâkaraṇa*’—the evolution of names and forms. Brahman is sublimely transcendent, and this transcendent power can be brought into relation with creation only by means of His two great powers and revelations, by means of word (*nâma*) and form (*rûpa*)¹. This is similar to the ‘*Logos*’ of the Alexandrian Schools, according to which there is the Divine

¹ Sat. Br. XI—2.3.

Essence which is revealed by the Word and there is the Word, which alone reveals it. In its unrevealed state it is unknown and was by some Christian philosophers called the Father; in its revealed State, it was the Divine Logos or the Son.

To Max Müller who is familiar with the doctrine of Logos, the Indian counterpart of the doctrine—that of *nâmarûpa*¹ appears as ‘magnificent intuitions of truth.’ Only, he misses the intimate relation between ‘these magnificent intuitions’ and the significance of Om. For Om, is *ब्रह्मणेनेदिष्टं प्रतीकं*, the most immediate expression of Brahman—the eternal, essential material of all ideas or names—

¹ This doctrine is succinctly referred to in *Rigveda* 1—164-45, where four stages in the evolution of *Vâch* (sound) are mentioned—from *parâ*, the first manifestation of the Lord, to *Vaikhari*, the uttered sound or the visible material universe of names and forms. Western Sanskritists would consider this *rik* as too primitive for such elaborate doctrines.

that which is not a definite, fully formed word but which underlies or forms the essence of all words or language, representing the power through which the universe becomes manifested—in one word—*Sphota*. The Absolute first becomes conditioned as *Sphota*, which gradually evolves into the sensible, material Universe. This *Sphota* has Om as its nearest (and most colorless) verbal expression.

That Om is its most efficient symbol can be felt and understood only by those who have used it. Thus writes a student of Yoga¹ in the West. "The pronunciation of the sacred word Om or Aum is one which has engaged the attention of all Europeans devoted to Eastern studies. The vibrations set up by this same word are so powerful that if persisted in, they

¹ 'Practical Yoga', L. N. Fowler & Co., London, pp. 49 & 50.

would bring the largest building to the ground. This seems difficult to believe until one has tried the practice : but once having tried it, one can easily understand how the above statement may be perfectly true and correct. Of course, I have not tried this novel method of 'house-breaking', but I have tested the power of the vibrations and can quite believe that the effect would be as stated... ..

Pronounced as spelt even, it will leave a certain effect upon the student, but pronounced in the correct method, it arouses and transforms every atom in his physical body, setting up new vibrations and conditions and awakening the sleeping forces of the body. These forces can only be aroused when the body has been already purified by the practices already touched upon (yama, niyama and prāṇāyāma).

Section VI.—GAYATRI.

After the *vyāhritis* with Om, comes the *Gāyatrī*, also preceded by Om. This is considered the holiest *rik* in all the Vedas ; the metre is *Gāyatrī*, of twenty-four syllables. The *Rishi* or seer of this mantra is *Visvāmitra*. It is also called *Sāvitrī*, as addressed to *Savitri*; it is *Rik* 10 in the *Rigveda*, III—62.

This *rik* has from the time of the *Brāhmanas* become the pass-word, secretly taught and transmitted, for admission into the second or spiritual life. It is held, therefore, to contain the sum and substance of all Vedic teaching and later sectarian writers have striven, with great crudition, to interpret the

mantra to fit in with their particular tenets. Thus :

i. *Khandarāja* Dīkshita interprets it as applicable to *Sūrya-yah sūryah prerayati*, etc.

ii. In the *Rik-sandhyā Bhāṣhya*, 'yah' is taken to denote *Nārāyaṇa*: 'Savitri-nāmaka-sūrya-maṇḍala-madhya-vṛtti Nārāyaṇah,' etc.

iii. So also *Madhvāchārya*, savituh = 'Srishṭyādyashṭakartuh Nārāyaṇasya,' etc.

iv. *Krishna* pandita points out (1) that 'varenyam' should be treated as a word of four syllables, 'vareṇiyam', so as to make up the eight syllables of the first pāda, (2) that there is a fourth pāda, making it a chatuspadā gāyatri, (3) that this pāda¹ being in the *Atharva Sākha* should,

¹ This pāda means "He who is beyond all phenomenon—He is Om." It is also given in *Bṛih. Up. V—14-7* and is called *Darśanta* pāda.

according to the injunction in the Gopatha Brâhmana, be taught only to those who have received a special initiation (*prithagupanayanam*), (4) that Savitri is only Siva (Rudra) as shown in Rudrâdhyâya I—8¹, (5) that Bhargah denotes Siva, etc. He also gives a Vedantic interpretation.

v. Bhattoji Dîkshita takes 'bhargas' as meaning 'the light of self'—*svarûpâtma-kam tejas*.

vi. Haradatta's interpretation² is literal and colorless.

vii. Sâyana in his commentary on the *Rigveda* gives three different interpretations. The first is, of course, as he would himself understand it. The Supreme Lord—Paramesvara who is in all and

¹ The student is referred to my incomplete commentary on the Rudrâdhyâya in the issues of 'The Sanskrit Journal', 1907.

² Apastamba Mantra Praśna II—1-13.

guides all—His adorable Light (*svayam-jyotis*) we meditate on. May He (or It) guide our deeds and our thoughts.

The second is : We meditate on the adorable halo of light (*tejomandalam*) of God *Sūrya*, who (rousing us from sleep) directs us to our several duties.

The third is based on the *Gopatha Brāhmaṇa* of the *Atharva Veda* (I—32) where ‘*bhargas*’ is taken to mean ‘*anna*’ and ‘*dhiyah*,’ ‘*karmāṇi*’.

‘*Tat*’ is also taken to qualify ‘*bhargas*’ and ‘*yah*’ in the third *pāda* is treated as a Vedic liberty for ‘*yat*’.

viii. So also *Bhaṭṭa Bhāskara*, in his commentary on the *Taittirīya Samhitā* (I—5-6). He says that ‘*bhargas*’ may be taken to mean ‘*tejas*, *annam* or *dhanam*’ (light, food or wealth). His own view is that ‘*bhargas*’ is the Light of *Paramesvara*, that gives ‘*bodha*’ (knowledge) and ‘*prakāśa*’ (light).

ix. The interpretation of the *Gâyatrî* in the *Gopatha Brâhmana* of the *Atharva Veda* (I—32) opens with an anecdote. *Glâva Maitreya* presumptuously called the sage *Mandgalya* ill-instructed. *Mandgalya* asked *Glâva* to explain the *Sâvitri*. *Glâva* could not. He came to the sage with fuel in hand and said: Sir, I beg your pardon. Please enlighten me on the following points. Whom do wise men allude to by the phrase ‘*Savituh varenyam bhargas*’? What is meant by ‘*dhiyah*’? How does *Savitri* inspire—*prachodayât*? *Mandgalya* replied: ‘*Varenyam*’ means ‘extolled in the *Veda*’; ‘*bhargas*’ means ‘anna’, food (i.e. the reward that the contemplation of *Savitri* brings); ‘*dhiyah*’ means ‘duties’; the impulse of *Savitri*—*prachodayât*—is the sun’s wakening and directing us to our several duties.

The *rik* would thus mean ‘May the sun rouse us at morn and direct us to our

several pursuits, by a conscientious discharge of which we desire to earn the rewards which he assigns to our work.' This interpretation is based on the 63rd Sukta of the Seventh Mandala of the *Rig-veda*.

This is superficial and purposely superficial. That was how sages in ancient India tested their pupils' fitness for further instruction. When Glāva was not satisfied with this explanation and pressed for further instruction, Maudgalya went into a lengthy discourse and concluded that 'Savitri' and 'bhargas' meant Brahman, the Supreme Self, whose real nature can be learnt only from Brāhmanas who have realised Him.

x. The Maitrī Upanishad (VI—6-8) :
 "Prajâpati, the Self of all is worshipped as the eye of all (sun). For thus it is said, 'This (the sun) is Prajâpati's all supporting body. Tat Saviturvarenyam : here

the Aditya (sun) is Savitri and the same is to be worshipped, with love directed to the Self. Thus say the teachers of Brahman. Bhargo devasya dhîmahî: here the god is Savitri (sun) and therefore He who is called His splendour, Him we meditate on. So say the teachers of Brahman. Dhiyo yo nah prachodayât: here 'dhiyah' are thoughts..... Now He who is called 'Bhargas' is He who is in the yonder sun and He who is the light in the eye of man. Rudra is called Bhargas. Thus say the teachers of Brahman..... And the same Self is also called Isâna, Sambhu, Bhava, Rudra, Prajâpati..... Vishnu, Nârâyana..... Indra, Indu."

The interpretations of this *Rik* by numerous commentators, each from his own stand-point, will form a small library. Western scholars have approached such questions by comparative and historical

methods. They have calculated that Savitri is celebrated in eleven whole sūktas of the *Rigveda* and in parts of others and that his name is mentioned there about 170 times. From a comparison of these passages Prof. A. A. Macdonell concludes : "Savitri was originally an epithet of Indian origin applied to the sun as the great stimulator of life and motion in the world, representing the most important movement which dominates all others in the universe, but that as differentiated from Sūrya, he is a more abstract deity.¹ He is in the eyes of the Vedic poets the divine power of the sun personified, while Sūrya is the more concrete deity, in the conception of whom the outward form of the sun-body is never

¹ Oldenberg holds that 'Savitri' was originally an abstraction of the idea of stimulation and the connection with the Sun was only secondary. Vide Macdonell's *Vedic Mythology*, p. 34.

absent owing to the identity of his name with that of the orb ''.

This is right so far as it goes ; but it does not go far enough. For it does not explain how this ^oone *Rik* of all the *riks* of the *Rigveda* (and there are about 10,600 of them) has come to be regarded as containing the quintessence of Vedic teaching, as the holiest of all Vedic mantras, as the door-way to spiritual life. In the view of Western scholars generally, *Savitri* represents the original source of physical life. In the wake of the naturalistic school of Yaska, they seek a physical basis for the Vedic gods and sometimes miss the other and, as in the present case, far more important aspects. The other aspect of *Savitri* is declared and emphasised, for the first time, in this *Rik* and is also alluded to in another (*Rigveda* V—81-1), where it is said that *Savitri* is the source of inspiration, He inspires the

invocations and it is through His grace¹ that the seers collect their mind and collect their thoughts.

This *Rik* was, thus, the earliest mantra to declare this subtler aspect of Savitri as the inspirer of thoughts, as not simply the source of all physical life but as the quickener of intellectual and spiritual life. It is to this latter aspect that some of the ancient *riks* to Savitri² are deliberately applied in the *Svetâsvatara Upanishad*. These seven *riks*³ are taken from hymns to Savitri and appear to have been so selected by the seer of the

¹ So Sâyana in his commentary on this *Rik* in the *Rigveda*. In the *Taittiriya samhitâ* where it occurs as IV—1.4, he explains it with reference to the particular context there—*agni ch a y a n a*. Though generally the original idea in a song must have been one, that need not prevent its application to express other ideas or thoughts at later times.

² *Taitt. sam.* IV—1.2: *Vâjas. sam.* XI—1.8.

³ *Svet. Up.* II—1.7.

Upanishad¹ as to form a prayer for spiritual impulse. Their gist, according to Samkara, is "May Savitri take our thoughts away from outward things and turn them to the Highest Self. With our mind joined to the Highest Self, through the grace of Savitri

¹ Max Müller says (S. B. E. Vol. XV-p. 238) "They have been so twisted by Samkara in order to make them applicable to the teaching of the Yoga philosophy as to become almost non-sensical ... I do not understand why the collector of the Upanishad should have seen in them anything but an invocation of Savitri." It is an invocation of Savitri indeed; but it is not as the rising sun but as inspirer of thoughts—as Ketapû the purifier and inspirer of our will and thought (*Vide Taitt : Sam : IV—1,1,7.*) that Savitri is adored in this invocation. For the purpose of this adhyâya is to explain the means for the attainment of Yoga. Savitri is not, as Max Müller supposes, and was not in the *Rigveda*, used to denote the Lord in the rising sun (to denote whom the name 'mitra' is there used); but to the source of all life, physical and spiritual, Savitri, who purifies and inspires our thoughts. It is true that Samkara and Sâyana interpret one and the same mantra differently in different places. But their idea, after having once explained the original meaning of a mantra, is to find out in later passages where it should recur what it was intended to mean in that particular context.

may we meditate on Him and attain unto Him'. Saṅkara explains that it is through the grace of Savitri that Yoga may be obtained. For as the *Mundaka-Upanishad* puts it, ¹ 'the Supreme Self shines forth, grand, divine, inconceivable. He is not apprehended by the eye, nor by speech, nor by the other senses—not by penance or good works'. When a man's nature has become purified by the serene light of knowledge, then he sees him, meditating on Him'. Thoughts of men are (ordinarily) interwoven with the senses. But when thought is purified, then the Self arises.

With this explanation, the significance of the *Gāyatrī* will, it is hoped, become clear. The *Rik* means literally :

We meditate on the Supreme Light of the Lord, Savitri ;

may He inspire our thoughts.

¹ III—1, 7-9.

² Vide also *Kaṭha Up.* VI—12.

Why is Savitri prayed to, for the inspiration of thought? Because, as the next two *riks* of the *Rigveda* (III—62, 11-12) point out, 'it is through the exaltation of spirit (*purandhi*) induced by Savitri and through the understanding inspired by Him that seers obtain the grace of the Lord (*bhagasya rāti*).

Savitri, then, represents not merely the life-giving, generative force of nature, as manifested, chiefly but not exclusively, in the action of the sun but the subtler aspect of the Lord, as Enlightener, the quickener of the spirit, who, as he wakes all creatures to life and work, also wakes up the intellect and the spiritual faculties of men.¹ This is why Savitri is called the Prajāpati of the world² and in the *Vājasaneyya-Brāhmaṇa*³ people are said to

¹ *Vide* Madame Ragozin's *Vedic India*, p. 245; Sir Rabindranath Tagore's *Sādhanā*, p. 9.

² *Rigveda* IV—53.

³ XII—3-5.

identify Savitri with Prajāpati. This latter is, in the literature of the Brāhmanas, pre-eminently the Lord of the Universe, of whom that scripture passage,¹ grand beyond the reach of words, declares :

He who dwelleth in the sun (āditya) and within the sun, whom the sun doth not know, whose body the sun is and who ruleth the sun within, He is thy Self, the Ruler within, (antaryāmin), the Immortal.....

. He who dwelleth in the moon and the stars, and within the moon and the stars, whom the moon and the stars do not know, whose body the moon and the stars are, and who ruleth the moon and the stars, He is thy Self, the Ruler within, the Immortal.....

He who dwelleth in the light (tejas) and within the light, whom the light doth

¹ The Antaryāmi-brāhmana of the Brīh. Up. (III—7).

not know, whose body the light is, and who ruleth the light within, He is thy Self, the Ruler within, the Immortal.....

He who dwelleth in all beings and within all beings, whom beings do not know, whose body all beings are and who ruleth all beings within, He is thy Self, the Ruler within, the Immortal.....

He who dwelleth in the mind (manas) and within the mind, whom the mind doth not know, whose body the mind is and who ruleth the mind within, He is thy Self, the Ruler within, the Immortal.....

He who dwelleth in the intellect (vijñāna) and within the intellect, whom the intellect doth not know, whose body the intellect is and who ruleth the intellect within, He is thy Self, the Ruler within, the Immortal.

The same thought is expressed pithily by the Taittiriya-Upanishad (III—10-4), "He who dwelleth here in man and He

who dwelleth there in the sun—He is One.”

This All-Ruler, Sarvântaryâmin,

“ The lord of all, himself through all diffused.
(who) Sustains and is the life of all that lives ”,

is known as *Ivara* in the *advaita* philosophy of *Samkara* and as *Nârâyana* in the *visishtâdvaita* philosophy of *Râmânuja*. The *Râmânujas* stop here. To the question—If *Savitri* in the *Gâyatri* is the *antaryâmin*, what is His *bhargas* or Light that is the object of meditation?—they would answer, as the *visishtâdvaita* commentator *Nârâyana Yatindra* explains, *Savitri* and His *bhargas* or Light are not different things; but *Savitri* is the Light and the Light is *Savitri*, as when we say *Râhu*’s head, *Râhû* and the head refer to one and the same thing. Thus *Nârâyana* is both *Savitri* and, the Light, a personal God,

supremely effulgent and possessed of endless auspicious qualities (ananta-kalyâna-guṇa).

The Sâmkaras would say that Savitri and His Light are one and yet different. They say that Isvara is in intimate relation to the Universe of existing things, which live and move and have their being in and through Him ; that Isvara is therefore as conditioned as the universe to which He is related, conditioned by the limitations of time and space and relation, which we find set for the ordinary consciousness of man, which cannot cognise anything except as existing in time or space or in relation to something else ; that time and space and relation are not things *per se* but merely the limits of the mind ; that Isvara, therefore, can be only as real as and no further real than the Universe (sum-total of phenomenon) to which He stands in the relation of

antaryâmin; that when the shackles that fetter consciousness are removed, Isvara is perceived without the limits of time, space and relation, which the mind had imposed on Isvara; that this transcendental state of consciousness can be reached by earnest efforts continued and sustained in a series of lives. This perception is known as aparoksha-jnâna or svânubhûti. The injunctions of the Scriptures point the way and svânubhûti is the final test.

It is not as if there were two different Beings but the Thing-that-is appears conditioned to and because of the conditioned consciousness and is perceived as It is, only, when the fetters of consciousness fall off. This is what the Upanishads teach when they declare¹ "Two are the

¹ Brih. Up. (II—3, 1) : Mait. Up. (VI—4, 3).

forms of Brahman—one, phenomenal, the other, noumenal; one, mortal, the other, immortal; one, false, the other, real.” To the human mind in its ordinary state, the Absolute, unconditioned Brahman can be only described by negation, as not this, not that, not anything that one can perceive, as *neti, neti*, in the words of the Upanishad¹—that the nearest approach to express It in word is *Om*, *Tat* (that), *Sat* (what is, what Kant would call *Thing-in-itself*), *Chit* (Consciousness), *Ananda* (Joy), *Tejas* or *Jyotis* (Light).

As Max Müller² very aptly remarks, “the nearest approach which metaphysical language can make to Brahman is to call it Light; as it were, conscious light,

¹ *Brih. Up.* (III—8, 26; IV—2, 4; IV—4, 22).

² “*The Vedanta Philosophy*” p. 137.

which would be another name for knowledge¹. And so we read in the *Mundaka Upanishad* (V—2).² ‘This is the Light of lights ; where it shines, the sun does not shine, nor the moon and the stars, nor lightnings, much less this fire. When Brahman shines, everything shines after Him, by His light all the world is lighted.’ Conscious light would best represent the knowledge ascribed to Brahman and it is well known that Thomas Aquinas also called God the intelligent Sun (*Sol intelligibilis*). For though all purely human attributes are withheld from Brahman, knowledge, though knowledge without objects, is left to Him.”

The Sâṃkaras would hold that *Savitri* in the *Gâyatrî* would represent Brahman conditioned by the human intellect ; and

¹ He means ‘Chit’. The word ‘knowledge’ is too poor to express the full import of the word ‘Chit’.

² Vide also *Katha Up.* V—15.

varcnyam bhargas ' the Supreme Light ', to perceive which is the object of all human aspiration would refer to Brahman in His absolute, unconditioned Essence. The Gâyatrî would thus mean : ' We seek to reach unto the transcendental Light, that is phenomenally manifest to the normal human consciousness as Savitrî or Isvara. May He (Savitrî) so inspire our thoughts that we may become able to realise that Light '. This indeed is the teaching of the fourth pâda of the Gâyatrî, taught only to the specially initiated.

Says the Brihadâraṇyaka Upanishad (V—14). " The Gâyatrî rests on that fourth pâda, the Bright, beyond phenomenon (rajas)..... If the (teacher) were to be given as his fee these three worlds full of all things one might obtain the first pâda of the Gâyatrî. If a man were to be given as his fee everything that would extend as far as the trayî vidyâ,

one might obtain the second pāda ; and if a man were to be given as his fee everything whatsoever that has breath, one might obtain the third pāda ; but that fourth shining pāda, transcending all phenomenon, cannot be obtained for any wealth. Where then is the fee for it ? ”

This teaching of the Gāyatrî has been beautifully summed up by Bhartṛihari :

दिक्कालाद्यनवच्छिन्नान्तर्निष्ठात्रमूर्तये ।

स्वानुभूत्येकमानाय नमःशान्ताय तेजसे ॥

“ Prostrations to That pure Light, whose form is Chit, Absolute, unconditioned by Time, Space, etc., whose sole test is direct perception.”

Section VII.—GĀYATRĪ SIRAS.

The Gāyatrī Siras is :

Om āpah jyotiḥ rasah amṛitam brahma bhur bhuvaḥ
svaḥ Om.

It is called siras because it stands at the head of the Gāyatrī in this mantra. It means 'water, heat and aliment are the Eternal Brahman'. 'Apojyotīrasah' is paraphrased by Bhaṭṭa Bhāskara into the three primary elements. 'Tejo'bannam' of Chhândogya Upanishad VI—2-6, further analysed in the Taittirīya Upanishad into five elements, of which in different proportions all material things in the universe are composed. The Siromantra thus means "The universe which consists of the earth, the bhuvarloka and the suvarloka and which, in its primary elements, consists of heat, water and solid matter is the Eternal

Essence. The universe of existing things comprises three apparently distinct entities : (1) matter, (2) force and (3) Spirit. Matter, in its ultimate analysis, is resolvable into force (as modern science is tending to establish). Force also includes all mental processes ; specific cognitions, volitions, etc., being only so many expressions of force, even like forms of heat, light, sound and electricity ; so that matter, mind and force are in reality one essence. This essence is the Sakti of Brahman and is called Mâyâ. It is this Mâyâ that constitutes the upâdâna or material cause of the world. This power cannot be called 'Sat' ; for it does not exist independently of Brahman. Nor can it be said to be 'Asat' ; for all existing material things have come out of its successive evolutions.

The third entity, Spirit, comprises (1) the Eternal Essence (Paramâtman)

and (2) the multiplicity of sentient principles, that is, the individual jîvas in their several stages of progress from the Bhuloka to the highest sphere of separate existence. These jîvas may be described as either the reflexion (pratibimba)¹ of Paramâtman on the individualising bodily organs evolved out of Mâyâ or as sparks of Paramâtman enfolded and differentiated (avachhinna)² by mâyic envelopes.

Thus the totality of existing things can be ultimately resolved into Brahman, whose most expressive symbol is 'Om. Vedantic cosmology is more or less a systematic exposition of this text.

¹ This is known as pratibimba-vâda, in the prakaraṇa granthaś.

² This is called avachheda-vâda.

Section VIII.—SAMKALPA.

After the Prāṇāyāma comes the samkalpa or determination. It is considered desirable that in all religious undertakings a man should begin with a fixed resolve not to be easily drawn away from the rite before it is completed. Hence a formal samkalpa. The two hands are brought together, with the right palm over the left, and placed over the right thigh—an attitude indicative of resolution among us. The samkalpa mantra is :

Manā-upātta-samasta-durita-kṣaya-dvāra Śri-
Parameśvara-prītyartham prātah or sāyam
sandhyāṁ upāśishye or mādhyāhnikam
karishye.

Translation.—I will worship the morning or the evening sandhyā or perform the mid-day service for obtaining the grace of the Lord, through the wearing out of my acquired sins.

Note 1.—Sandhyâ, instead of simply denoting the twilight, is here personified as a goddess—the manifestation of Brahman, 'the impersonation of the grace of God.'

Note 2.—The idea is this: the sandhyâ service is based on the sevaka-sevya-bhāva, the dependence of man on a Higher Power and not on Sōham-bhāva, the transcendental stand-point of unqualified monism, which would be valid only for the blessed few, who have, at the end of spiritual progress, realised the Self. In the sandhyāvandanam, man is regarded as a weak and erring creature, sinning through selfishness or passion. All thoughts and deeds, good or bad, in addition to their immediate consequences, leave a lasting impression on the mind. The immediate consequences relate to the physical world and are more or less immediately reaped; but the subtler effect

on the mind becomes what is technically known as apûrva and follows a man after death. Bad apûrva can be destroyed only by jñâna; but its vehemence can be materially softened by the healing influence of prayer, which, if only heart-felt and devout, will bring forgiveness and the grace of Isvara.

The Lord's grace is the end. One does not become fit for it till one's evil ways (dur-ita) are mended, sins are forgiven and spiritual knowledge is vouchsafed. The sandhyâ, being essentially a prayer for forgiveness and for spiritual guidance, is the surest means for the attainment of grace.

The first part of this sankalpa has become a stock formula for all religious rites.

Section IX.—MARJANA.

After the *saukalpa* comes *mārjana* or sprinkling oneself with water—a mode of self-baptism performed by the worshipper sprinkling water on himself, while reciting the following three *riks* of *Rigveda* X—9. Four things should be known and mentioned before using any *rik* or Vedic mantra—(1) the *Rishi* or seer through whom it was given out to the world, the *Rishi* being simply the medium of divine communication, (2) its *chhandas* or metre, (3) the *Devatâ* or the Deity¹ whose praise it sings and (4) the *viniyoga* or purpose to which the mantra is applied.

When the name of the *Rishi* is uttered, the worshipper touches his head and makes *anjali* or obeisance in gratitude.

¹ Sometimes the *rik* is not a song in praise of any deity, in which case the subject-matter of the *rik* is spoken of as its deity.

to the seer who has enriched the world with his inspired song. When the metre is mentioned the worshipper places his right fingers over the mouth, to imply that the revelation came out of the mouth of the seer in that particular metrical form and to request that he may be blessed with a flow of speech in reciting the mantra agreeably to the rhythm. When uttering the name of the Devatā, he touches his heart with his right fingers, as much as to say that the deity in whose honor the *ṛk* is sung resides in the heart¹ and to request that the deity should be pleased to accept his prayer; and the

¹ The heart, here, is not simply with reference to the popular and almost universal distinction between the head as the seat of thought and the heart as the seat of feeling. It is not exactly the heart but *hṛiddesa*—the region about the heart mentioned in the Bhagavatgītā (XVIII—61), the yōgic centre called *anāhata* in the *sushumnā*, where, the Yogins affirm, God-consciousness first springs up, when the *kundalinī* has made its way up to this centre.

mention of the viniyoga is to put him in mind of the object for which he prays.

The mârjana mantras¹ are in the Gâyatrî metre, consisting of three lines of eight syllables each; the *Rishi* is Sindhudîpa, son of Râjâ Ambarîsha; the deity is waters personified: the viniyoga is mârjana. The mantra consists of nine lines. As each of the lines is recited, water is sprinkled over the head; with the ninth line, the feet are sprinkled; and after that some water is thrown round the head, with the *pranava* and the three *vyâhritis*, to ward off evil influences. These *viks* are explained below.

1. Apah hi stha mayobhuvah, tâh nah ūrje dadhātana
mahe ramāya chakshase.

Translation.—Oh waters! Ye, indeed, are the sources of bliss; so help ye us to vigour, for great, delightful sight.

¹ Also in Taitt. Sam. IV—1-5; Atharva Veda I; and Taitt. Aran. (X—1), etc.

Note 1.—Sâyana paraphrases 'ranâya chakshase' as 'ramanîyâya'¹ darsanâya = samyag-jnânâya', spiritual insight or

¹ In a review of the first edition Prof. A. A. Macdonell of Oxford wrote about this thus: "I do not agree with the translation of *mahe ranâya chakshase*. There is nothing to show that *raa* is ever an adjective in the *Rigveda*; it appears from the comparison of all passages where it occurs, to be only a noun, 'joy' literally: 'for great joy to see', being the well-known *Rigvedic* construction with the double dative, instead of 'to see great joy' (accusative)".

The double dative, the latter word generally a dative infinitive, is familiar to Sâyana and Bhalla Bhâskara. Still in this expression—*ranâya chakshase*—both paraphrase 'ranâya' as 'ramanîyâya' (Cf. Bhalla Bhâskara in *Taitt. Aram.*, Vol. III, p. 94, Mysore edition), evidently because, on the analogy of expressions like 'dirghâya chakshase' (*Rigveda* 1-7-3), 'chakshase' is taken as a noun and not equivalent to an infinitive. All the Bhâshyas on the *Sandhyâvandanam*, except Bhallaji Dikshita's, paraphrase 'ranâya' into 'ramanîyâya': (vide Haradatta, *grantha* edition; Anandâsrama Series, Vol. 40; Khundarâja Dikshita, p. 3; Bah. Bh., p. 11; Mâdhavâchârya, p. 8; Krishna Pandita, p. 25); Bhallaji Dikshita alone takes 'ranâya' as a noun (p. 1) in the sense, however, of *sadbâya* = *kirtaye* = for fame, which is not its usual signification in the *Rigveda*.

knowledge. The idea, as elucidated by Krishna Paudita, is this: Things that sustain life (food, etc.) cannot grow without water. The prayer is here for this life-sustaining essence, whereby the worshipper's senses may grow strong and his intellect, clear, so that he may attain spiritual knowledge.

2. Yahi vah sivatamah rasah, tasya bhajayata iha nah
n-atih iva mātaraḥ.

Translation.—That essence of yours which is most blissful, make us here sharers thereof, like loving mothers (giving the best in them—life-giving milk—to their children).

Note 1.—‘Here’, according to Sâyana, means ‘in this world’. Krishna Paudita interprets it as ‘in this birth’ or ‘in this act (of mārjana)’.

Note 2.—The *rik* seems to make a distinction between the ordinary essence of the waters and another essence which

is most blissful (as will be explained below).

3. *Tasmāi aratū gamāna vah, yasya kṣayāya jīvatha
āpah janayatha cha nah.*

Translation.—We quickly resort to you for that (essence) through whose existence, oh waters ! ye stimulate and regenerate us.

Note 1.—Griffith thus translates and notes on this *ṛik*.

“To you we gladly come for him to whose abode ye send us on ; and Waters, give us procreant Strength.

“The meaning of this stanza is obscure. ‘The purport is possibly a recommendation to be regular in practising ablution’-Wilson” As he translates it; the meaning is certainly not obvious. Sāyana offers two interpretations of the first part of the *ṛik* (1) We quickly lay hold of you (i.e. sprinkle you on the head) for (the destruction of) that (sin)

through whose destruction you please us. (2) We resort to you, till we have enough, for that (nourishing element, anna) through whose existence you please the plants. 'Janayatha cha nah' is paraphrased by all Indian commentators as meaning 'make us strong enough to bear children', the propagation of the family being one of the ideas nearest to the heart of the Vedic worshipper. I have taken 'jinvatha' and 'janayatha' in the Indicative, connected by 'cha'. Following Nârâyana Yatîndra, I have taken 'janayatha' to mean 'regenerate'. He quotes from the Upanishads to show that what we usually call birth is not birth in the highest sense of the term; there is a higher and nobler birth—the springing of divine knowledge. This spiritual knowledge is, he says, what has been called 'sivatamah rasah', 'the most blissful essence' in these *viks*. It is this essence [which stimulates (jinvati) the

understanding and regenerates (janayati) the man], that is prayed for in these *ṛiks*. In Christian theology also 'regenerate' is used in the sense of 'renewing the heart and turning it to the love of God'.

Note 2.—Confining ourselves to the *Rigveda* and putting together the references therein to the waters we find that the waters are regarded in two aspects. One is that of their physical qualities—their cleanliness, their wholesomeness as the milk of life, their bountifulness as fosterers of vegetation and of cattle and as wealth-givers. In the other aspect, they are regarded as the terrestrial representatives of the heavenly Soma. Celestial Soma or the drink of the Gods descends to earth as the Soma creeper. The watery essence of this 'latâ' contains some of the virtues of its heavenly prototype. It cleaves from moral guilt, confers spiritual sight, makes man see the gods and places

him in the everlasting and imperishable world where there is eternal light and glory.¹

In these *ṛiks*, then, it is not so much the physical virtues of the waters that one seeks after; rather it is their more efficacious, mysterious powers, the eucharistic properties that they have through their association with Soma.² The following remarks³ of Sir Rabindranath Tagore deserve attention in this connection: "The man whose acquaintance with the world does not lead him deeper than science leads him will never understand what it is that the man with the spiritual vision finds in these natural phenomena. The water does not merely cleanse his limbs; but it purifies his

¹ *Rigveda* IX—113, etc.

² *Vide Rigveda* X—30, for the connection between Soma and the waters.

³ *Vide* his *Sādhana*, p. 8.

heart ; for it touches his soul. The earth does not merely hold his body, but it gladdens his mind : for its contact is more than a physical contact—it is a living presence. When a man does not realise his kinship with the world, he lives in a prison whose walls are alien to him. When he meets the Eternal Spirit in all objects, then is he emancipated, for then he discovers the fullest significance of the world into which he is born : then he finds himself in perfect truth and his harmony with the all is established. In India men are enjoined to be fully awake to the fact that they are in the closest relation to things around them, body and soul, and that they are to hail the morning sun, the flowing water, the fruitful earth, as the manifestation of the same living truth which holds them in its embrace”.

Section X.—MANTRACHAMANA.

Then a little water is taken and held in the right palm and sipped after the following mantras are recited.

The mantra for the morning is as follows :

1. Sūryah cha mā manyuh cha manyu-patayah
cha manyu-kṛtebhyah
pāpebhyah rakshantām.
2. Yat rātriya pāpam akārsham
manasā vāchā hastābhyām
padbhyām udareṇa śinā
rātrih tat avalumpatu
yat kincha duritam mayi.
3. Idam ahaṁ mām amṛta-yonau
sūrye jyotishi juhomi.
4. Svāhā.

For the evening service (1) 'agnih cha' is substituted for 'sūryah cha', (2) 'ahnā' for 'rātriya', (3) 'ahas' for 'rātrih', and (4) 'satye' for 'sūrye'.

Translation.—May Sûrya (or Agni, in the evening) and Manyu and the lords or agents of Manyu save me from the sins caused by manyu. What sin I committed at night (or day), by mind, speech, hands, feet, the belly or the sensual organ, may the lord of the departed night (or day), remove that as well as what other sin there may be in me. (All) this (sin) and myself I offer in the Light of Sûrya (or Satya), the source of immortal bliss. May this be well offered.

Note 1.—Sûrya and Agni. Man is never without a visible symbol of the Eternal Light. During the day, it is the sun; during night, it is Agni; and both are one: As the *Rigveda*¹ puts it, He becomes Agni at night on the face of earth; rising in the morning he is born as Sûrya. As Madame Ragozin remarks,²

¹ X—88-6.

² 'Vedic India', pp. 161 and 167.

'it is not on earth alone that light and heat abide; not to earth alone is their action limited. A people less thoughtful and observant than the ancient Aryans could not fail to associate the phenomena of lightning with those of fire, or when contemplating the sun—Sûrya—in his exuberant glory of light and heat, to come to the conclusion that their own fire, whether mildly illuminating the household hearth, blazing, butter-fed, on the altar or devouring forests and hostile forts—was but his earthly substitute, or rather, that the two were one, of one substance variously manifested. And indeed this is the view most explicitly expressed in this one brief line: Agni is Sûrya in the morning, Sûrya is Agni at night'.

Again, 'marvellous to watch is this dim perception of the unity of nature, the kinship of man with the entire universe

(or at least our own solar system) so lately established by modern science, struggling into expression at that early age, with nothing but poetic intuition to guide'.¹

Man, in the early stages of spiritual progress, requires a symbol of the Divine

¹ Is it merely poetic intuition? But it requires some poetic insight, to concede even this. Western scholars would seldom go so far.

How wise are the words of Sir Oliver Lodge (*vide* 'Substance of Faith', pp. 92 and 93).

Q.—"How may we become informed concerning things too high for our own knowledge?"

A.—"We should strive to learn from the great teachers, the prophets and poets and saints of the human race and should seek to know and to interpret their inspired writings.

"People at a low stage of development are liable to think that they can arrive at truth by their unaided judgment and insight, and that they need not concern themselves with the thoughts and experiences of the past. Unconscious of any inspiration themselves, they decline to believe in the possibility of such a thing and regard it as a fanciful notion of unpractical and dreamy people".

Light to inspire and stimulate his devotion ; and the sun in the day and Agni at night are the symbols employed to bring us into communion with the Light that is beyond unaided mortal ken. And we offer petitions in a spirit of trust and submission and endeavour to realise the glory of the 'Transcendental Light with the help of the visible lights available to us.

Note 2.—'Manyu' is explained by Sâyana as 'Krodhâbhimâni Devah'¹—the god presiding over wrath. Western scholars regard 'manyu', wrath, as a personification suggested chiefly by the fierce anger of Indra.² Bhatta Bhâskara³ notices this explanation but prefers to consider 'manyu' as the 'will' which

¹ *Rigveda* X—87.

² Vide Macdonell's *Vedic Mythology*, p. 119.

³ Taitt. Aran., Mysore edition, Vol. II, p. 144

“मन्युः मननशीलम् अन्तःकरणं सर्वप्रवृत्तिनिवृत्तिहेतुः ।
क्रोध इत्येके” ।

prompts all our activities; and 'manyu-patayah' as the agents of 'manyu'—the senses and the *prāṇas*. This interpretation is not only in line with yoga science but would also appear to be in greater harmony with the Vedic conception of 'manyu'¹ than the superficial connection with Indra suggested by words like 'vajra, vajrin, *vṛitrāṇi*, *marutvah*'.

'Manyu' is the 'will' personified and is the seat of what has now become familiar to many under the name of will-power. This power of the will is often latent or undeveloped. It is by 'tapas' (concentration) that the will is developed and grows strong. Hence 'tapas' is described² as 'manyu's companion'. The finest result of the alliance of 'manyu and tapas' is what is known as 'ojas' or psychic energy³;

¹ *Rigveda* X—83 and 84.

² *Rigveda* X—83, 2 and 3.

³ *Rigveda* X—83-1-4; 84-2.

a grosser result is 'sahas' or mental vigour¹ without which mere physical or animal strength avails nought. So it is said that united with tapas, manyu protects his adorers and slays their foes. The senses and the prāṇas become the masters of mere animal strength and lead it astray, while they become the servants of 'ojas'.

What is this 'ojas' as understood by yogins? It is thus explained by Swami Vivekānanda in his 'Rājayoga'.² "The yogis claim that of all the energies that the human body comprises the highest is what they call 'ojas'. Now this 'ojas' is stored up in the brain and the more the 'ojas' is in a man's head, the more powerful he is, the more intellectual, the more spiritually strong will that man be. This is the action of 'ojas'. One man

¹ *Rigveda* X—82-1 : 84-6.

² Pages 59 and 60.

may speak beautiful language and beautiful thoughts, but they do not impress people; another man speaks neither beautiful language nor beautiful thoughts, yet his words charm. This is the power of 'ojas' coming out. Every movement coming from him will be powerful.

"Now in all mankind there is more or less of this 'ojas' stored up. And all the forces that are working in the body, in their highest form become 'ojas'. You must remember that it is only a question of transformation. The 'same force which is working outside as electricity or magnetism will become changed into inner force; the same forces that are working as muscular energy will be changed into 'ojas'..... It is only the chaste man or woman who can make the 'ojas' rise and become stored in the brain".

The idea is this: may the Lord that presides over the will give me strength

of mind to overcome the temptations which overpower the ill-regulated will. Then will the agents of the will subserve its higher purposes instead of leading it into sinful ways; then will 'kâma and manyu'—the passions of man—be transformed into 'ojas'.

Note 3.—This mantrâchamana consists of three *riks* (1) from 'Sûryascha' to 'rakshantâm', which is 'tripadâ gâyatrî'. (2) from 'Yadrâtriyâ' to 'avalumpatu', which is 'pankti', (five feet of eight syllables each), (3) from 'Idamaham' to 'juhomi', which is 'virât' or 'dvipadâ gâyatrî'.

Bhatta Bhâskara makes an intelligent distinction between *rik* 1, and *rik* 2. In *rik* 1, 'Manyu-kritebhyah' is taken to mean 'Manyu-kâraṇebhyah'; and Sûrya or Agni, (along with 'manyu and manyupatis') is implored to prevent the worshipper from committing sins due to the

ill-regulated will. In *rik* 2, the presiding lord of the day or the night is implored to deliver the worshipper from the sins committed during the time they presided. In the former we pray to be kept from evil influences and in the latter we pray to be delivered when we have succumbed to them, the two *riks* being analogous to 'Lead us not into temptation; but deliver us from evil' of the Christian prayer.

Note 4.—*Rik* 3 means 'myself with all my sins I sacrifice in the eternal Light', that is to say 'Oh Lord, such as I am, accept me with all my sins and do with me as Thou wilt'. It is the spirit that counts—the spirit of unconditional surrender to the mercy of the Lord. This is the final teaching of the Lord Śrī Kṛishna¹: 'Leave all thought of sin or

duty. Come unto Me as thy sole refuge and I will cleanse thee of all thy sins and accept thee'.

Note 5.—The âchamana symbolises the offering to the inner Light. 'Svâhâ' is the exclamation used in offering a libation to the gods as 'svadhâ' is for an offering to the pitris.

Note 6.—The Yajurvedins and the Rigvedins use these mantras for the morning and the evening purificatory libation. The Sâmavedins use an abbreviated form. In the morning they use the following mantra :

Ahas cha mâ âdityah cha punâtu svâhâ.

'may (the presiding Deity of) the day and the sun make me pure'. The evening mantra is

Râtrih cha ma varunah cha punâtu svâhâ.

'may night and Varuna make me pure'.

The mantra for the mid-day 'mantrâ-chamana' is :

1. Apah punantu pr̥thivim pr̥thivi p̥tā punatu mam,
punantu brahmanah-patih brahman p̥tā punātu matn.,
Yat nelchhishitam abhojyam yadvā duscharitam mama
sarvam punantu mām āpah asatām cha pratigraham.
2. Svāhā.

Translation.—May the waters purify the earth ; may the purified earth purify me ; may Brahmanaspati and Brahman purify (the earth) and the purified (earth) purify me. What leavings (of another's food), what forbidden things (I may have eaten), what else that is wrong (I may have committed) and whatever (I may have received as) gift from the unworthy, may the waters remove all that and purify me. Svāhā !

Note 1.—I have followed Bhatta Bhāskara's paraphrase. Sâyana takes 'patih' as a Vedic irregularity for 'patim' and 'p̥tā' for the neuter 'p̥tam', qualifying

‘brahmana’; and construes the second ‘punantu’ also as the predicate of ‘āpah’ understood. Reviewing my first edition, Prof. A. A. Macdonell wrote on this point, “Brahmanaspatih and yah for Brahmanaspatim and yat are instructive examples of how Sāyana plays with grammatical forms in the Veda in order to force out his interpretation. No western Vedic scholar will admit that the Vedic *Rishis* used patih for patim or made yah refer to a neuter (corruptions of the text are of course in some cases possible)”. So also wrote the late distinguished savant of Paris—A. Barth: “Thus again, ‘punantu brahmanaspatih brahmaputô punātu mām’ would not be styled by us ‘a grammatical puzzle’ but sheer nonsense as it stands, and therefore a *prima facie* corruption”. Western scholars, as outsiders, would naturally consider such passages as corruptions of the original texts and propose

or suggest emendations. Indian scholiasts also practically do the same thing; only, their reverence for the scriptures as inspired, infallible words scrupulously preserved and handed down, would prevent them from styling such passages as 'non-sense or corruption'. They would call them Vedic archaisms or liberties. But according to Bhatta Bhâskara, 'punantu' would be the predicate (honorific plural for dual) of 'brahmanaspatih' and 'brahma'¹.

Note 2.—'Prithivî' is taken by most of the later commentators as equivalent to 'pârthivam sariram', and 'mâm' as equivalent to 'súkshmasarirâbhimâninam mām jivam'. The first pada would thus mean, according to them, 'may the waters purify my body and may I, the jîva, be purified by this external purity'.

¹ 'Brahma-pâtâ', as one compound, is simpler and would read better. But no Indian commentator has thought of this construction.

Note 3.—‘*Brahmanaspati*’. Prof. A. A. Macdonell thus summarises the results of western researches with regard to this Vedic deity: “The evidence adduced above seems to favour the view that *Bṛhaspati* (or the frequently used alternative form *Brahmanaspati*) was originally an aspect of *Agni* as a divine priest presiding over devotion, an aspect which had attained an independent character by the beginning of the *Rigvedic* period, though the connexion with *Agni* was not entirely severed. Langlois, H. H. Wilson, Max Müller agree in regarding *Bṛhaspati* as a variety of *Agni*. Roth was of opinion that this sacerdotal god is a direct impersonation of the power of devotion. Similarly Kaegi and Oldenberg think him to be an abstraction of priestly action, which has appropriated the deeds of earlier gods. Weber considers *Bṛhaspati* to be

1 ‘*Vedic Mythology*’, pp. 103 and 104.

a priestly abstraction of Indra and is followed in this by Hopkins. Finally Hillebrandt holds him to be a lord of plants and a personification of the moon, representing predominantly the igneous side of that luminary.

“As the divine Brahman priest, *Bṛhaspati* seems to have been the prototype of *Brahmā*, the chief of the Hindu triad, while the neuter form of the word, ‘*brahma*’, developed into the Absolute of the Vedānta philosophy”.

In this divergence of expert opinions, all based alike on the historical method, the Indian student had perhaps better accept the traditional conception, according to which *Bṛhaspati* or *Brahmanaspati* is the Vedic purohita or āchārya. He has three seats or abodes.¹ On earth, he is

¹ For a detailed examination of this question, the reader is referred to an article of the author on ‘*Bṛhaspati* and *Tishya*’ in “The Sanskrit Journal”, Jan. 1907.

Agni, the invoker and messenger of the gods, or in a more earthly form, the âchârya who, with the mantras, helps in the offering to the gods; in the 'svarloka' he is the priest and associate of Indra, in the contests of the devas with evil powers. In the sky¹ he is represented by the bright planet Jupiter, the presiding deity of the star Tishya.

In this mantra Brahmazaspati is taken to denote the âchârya and by Brahma is meant the Veda, so that the meaning is 'may the Vedic teachers and the Veda render the earth holy and may the earth thus sanctified make me pure'. The idea is that only that country where holy sages live and where the Scriptures are taught by them and their study is pursued by the rest with faith and understanding is and can be called sacred land (punya-bhâmî) and only he who lives

¹ Taitt. Sam. IV—4.10.

in such land and amidst such holy associations can become pure in heart and spirit.

Note 4.—The third and the fourth pādas mean: may the waters absolve me of the sins of having eaten impure things and accepted gifts from the wicked. Indulgence in forbidden food rouses up the carnal instincts of man. Acceptance of gifts from the wicked implies the commission of wicked deeds to secure their favour and involves an iniquitous indebtedness, perhaps to be iniquitously discharged. The object of their special mention is to put oneself on guard against these temptations, to prevent their recurrence if they cannot be altogether avoided.

Note 5.—This mantra is used by the followers of all the three Vedas.

Section XI.—PUNARMARJANA.

After this mantrâchamana, a second mârjana or self-baptism is performed. The necessity for a second sprinkling or the other ablutionary processes after the mantrâchamana and before the arghya is not quite apparent except on the principle, 'adhikasya adhikam phalam' (the more, the better). As Krishna Pandita points out in his Sandhyâ-bhâshya, only three rites are essential in the sandhyâ—the offering of the arghya, the gâyatrî-japa and the upasthâna; all the rest, though performed with Vedic mantras, are merely auxiliary. Of the three, the most essential is the arghya, as set forth in the Scriptures¹. This is also evident from the injunction of the Smṛitis, that

¹ Taitt. Aran., Pr. II—2, already referred to in p. 53.

when through pollution, bodily ailment or other reasonable causes, a man is either unable or unfit to go through the whole service, the arghya offering will, by itself, do.

Among the Vâjasaneyins, some do the second mârjana and some, not. They have the aghamarshana and other rites. The *Rigvedins* employ the whole *sûkta*, *Rigveda*, X—9 and have the aghamarshana afterwards. The *Taittirîyas* and the *Sârnavedins* employ the last *rik* of *Rigveda*, IV—39 and repeat, as in the first sprinkling, the first three *riks* of *Rigveda*, X—9. Some of them recite, in addition, several other purificatory texts¹, in the belief that ceremonial washing or sprinkling with sacred texts is not only

¹ (a) *Taitt. Sam.* V—6, 1 (*hîranyavarûh*, etc.).
 (b) *Taitt. Br.* II—6.6 (*drupadât*, etc.).
 (c) *Rigveda* X—190.
 (d) *Taitt. Sam.* I—8, 15 (*hamsuh*, etc.).
 (e) *Taitt. Aran.* X—20 (*âpovâ idam*, etc.).

physically efficacious but is also symbolic of moral purification and any amount of it should be welcome before approaching the supreme Lord with the arghya worship.

The first *rik* employed by the Taittiriya and the Sāmavedins in the second sprinkling is given and explained below. As each *pāda* is recited, water is sprinkled over the head.

Dadhikrāvan akarisham jishroḥ a-vasya vajrah.

Surabhi nah mukha karat pra nah āyushī tarishat.

Translation.—I have performed (the praise) of Dadhikrāvan, the victorious horse of great speed. May he make our mouth fragrant and may he prolong our lives.

Note.—Roth and a few other western scholars derive the word dadhikrā or dadhikrāvan from dadhi = curdled milk and kri = to scatter, in allusion to the rising sun spreading dew and rime like milk. They think that Dadhikrā

represents in the form of a steed the circling ball of the sun. Among the Indian commentators, Krishna Pandita alone notices this meaning. He quotes an old sloka in support of the view that the god meant here is either the sun or fire¹. Curd as figurative for dew is unfamiliar to Indian literature.

Bergaigne and some others think that Dadhikrâ refers rather to lightning but may represent Agni in general, including his solar and lightning forms.

Ludwig and others are of opinion that Dadhikrâ was not a deity but an actual war-horse bearing this name, a famous racer in king Trasadasyu's time, glorified and deified by a people who were passionately fond of chariot-racing. So, the Vedic seers, madder than the horsey men on the 'Derby' prayed to a

¹ दधिक्वावा रविर्वाग्निः, etc.

race-horse for fragrance of speech and length of life !

Yâska and the scholiasts derive the word as meaning 'that which traverses bearing others—a horse'¹. Bhatta Bhâskara, whom Krishna Pandita follows, derives it as meaning 'he who gets hold of oblations like curdled milk—Agni'². Sâyana, commenting on *Rigveda* IV—39, 2, says 'Agni, in the form of a horse, is called Dadhikrâ, the equine form of Agni being declared in a Brâhmana'.

Dadhikrâ is praised in just four hymns³ of the Veda. Two *riks* from these hymns (one, the *rik* under explanation and the other, IV—38, 10) recur in

¹ दधत्=अन्यधारयन्, क्रामति.

² दधीनि, क्रामति; Taitt. Sam. (Mysore Edition), Vol. II, p. 239.

³ *Rigveda* IV—38 to 40 and VII—14. Prof. A. A. Macdonell considers them as rather late hymns.

Taittirīya Samhitā¹ and are employed in a kâmyesh/i called trihavis, while offering a charu or oblation of boiled rice or barley on the fire².

In the Vedic days, the sacrificial fire was kindled a little before the early dawn. When Agni is being kindled, he is the first god to be prayed to³, that he may safely carry the worshipper through the rites of the day⁴. He is the steed that is yoked to the pole of the sacrifice, to waft the rite to the gods⁵. He is therefore implored to sweeten the words of the singer so as to make them acceptable to the gods⁶. In another way also, he is like a steed. He is the war-horse who wins the spoils of victory⁷. Loud neighs the steed, Agni, in frays for kine⁸. Whirling

{ ¹ I—5, 11. ² *I'ide* also Taitt. Sam. II—2, 5.

³ *Rigveda* VII—44, 1 and 4.

⁴ *Rigveda* VII—39, 3; 44, 5.

⁵ *Rigveda* II—2, 1, etc. ⁶ *Rigveda* IV—38, 10.

⁷ *Rigveda* VIII—91, 12. ⁸ *Rigveda* I—36, 8.

the car and flying like the tempest, he champs the reins and tosses the dust upward ; and thundering like the heavens leads the van and dashes against embattled thousands and brings victory and gains precious booty to his men ¹; and after the victory they honor him with their sacrificial gifts². In some of these descriptions he is sometimes compared to a horse and, at other times spoken of as a horse. But when he is addressed or mentioned as Dadhikrâ he is horse first and then fire ; his equine virtues appear to drive out his other aspects for the time being³. Putting all these references together, one would think that Dadhikrâ is the name by which Agni is called when he is kindled before dawn or when he is prayed to for success in an approaching battle or in thanksgiving after victory.

¹ *Rigveda* IV—38. ² *Rigveda* I—36, 7.

³ *Rigveda* IV—39. 2 ; VII—44. 3.

In the *rik* under explanation, the prayer is for the gift of sweet speech and this *rik* is therefore known as *surabhi-matî rik*¹. Agni, in one form or another, is the centre of the Vedic cult. As I have elsewhere observed², it will be difficult for us at the present day to conceive with what affection and reverence this fire-god was regarded by our ancestors—so estranged are we from our immemorial traditions. Agni was the embodiment of two of the most prominent ideas of the religion of *bhakti*—incarnation and mediation. He was the visible representative of the gods, come from on high and dwelling in our houses, in our very midst and blessing us with his cheerful presence. He called the gods to the seat of sacrifice and delivered to them our prayers and our offerings;

¹ Vaidyanātha Dikshita, in the *Ahnika Kānda*, quotes from a *Brāhmaṇa* to this effect.

² The Sanskrit Journal, 1903, Vol. VIII—No. 4.

and when the devoutly offered oblations ascended up with the leaping flames and smoky wreaths, the faith came to the heart that the offerings had been accepted and the fervent prayers had been heard and accepted. No wonder that with such intense faith, our ancient seers dreamed dreams and saw visions.

After the *surabhimatî rik*, come the three *riks*, 'âpohishtha', etc.¹

The remaining *riks* of this *sûkta* are explained below :

Sam nah deyih abhishtaye âpah bhavantu pitaye.

'Sam yoh abhisravantu nah.

Translation.—May the divine waters conduce to our happiness, to our sacrifice and to our drink ; may they stream to us health, and strength to ward off diseases.

*Leânâh vâryânam kshayantih char-havînâm,
âpah yâchâmi bhesajam.*

¹ Already explained in pp. 136 to 143.

Translation.—I beg the waters for balm,—the goddesses who rule over precious things (or cereals) and who sustain the men.

*Apsu me somah abravat antah visvāni bhoshajā,
agnim cha visva-sambhuvam.*

Translation.—Within the waters—Soma thus has told me—dwell all remedies, and Agni, the source of all bliss.

Note.—Reference is made here to the watery, healing essence of the plants which owe their nourishment to the waters; the notion of Agni in the waters is prominent throughout the Vedas and Agni is often called *apāmnāpāt*, the child of the waters. Water is said to be Agni's home, as heaven is that of the sun¹, probably with reference to the lightning-fire, which, after lying concealed in the aerial cloud-ocean, flashes forth from it,

¹ *Rigveda* V—85.2.

in very truth, 'water-born'. The intuitive grasp of this truth, the poet ascribes, to the inspiration of soma.

Apah prînta bhe-hajam tanve mama.

jyok cha sūryam drise.

Translation.—Oh waters ! Grant, for my body, a full supply of medicament, that can cure all diseases : so that I may long see the sun.

Idam āpah pravahata yat-kincha duritam mayi.

Yat vā aham abhidudroha yat vā sepa uta anrîtam.

Translation.—Oh waters ! Whatever sin is (found) in me, if I have wronged (anybody) or falsely sworn or spoken untruth, remove this far (from me).

Apah adya anvachâri-sham rasena samagasma hi,

payascân agne ūgâhi tanu mû samusrîja varchasâ.

Translation.—The waters, this day, I have sought ; and with their essence have we been united. Oh Agni, rich with the essence of waters, cover me with splendour.

Note.—Varchas is the outward efflorescence of the ojas stored within,

There is a khila or supplemental *rik* to this sâkta¹, which is also recited along with the previous *riks*.

Sasrusuh tat apasuh divû-naktam eha sasrusuh.
vareçyakra²tûh ahm â devih avase huve.

Translation.—Those streaming waters, those that stream forth (all essences) day and night, that are used for excellent sacrifices, those goddesses I invoke for protection.

¹ Vide Max Müller's Edition of the *Rigveda* Vol. IV., p. 534.

Section XII.—AGHAMARSHANA.

After this second sprinkling, the *Rigvedins* recite a prayer for aghamarshana or forgiveness of sins¹. The scer is also called Aghamarshana, and the subject is bhâvavṛtta or evolution of forms. A little water is taken up in anjali (both the hands being brought together and hollowed like a cow's ear), and taken up to the nose; air is drawn in through the left nostril and after suppression of breath for a while is expelled through the right nostril. The sūkta is recited during this prânâyâma and after the recital the water is thrown down to the left of the worshipper. The aghamarshana hymn is explained below. It is considered one of the most sacred hymns of the *Rigveda* and if

¹ *Rigveda* X—190.

repeated thrice in water is believed to wipe off all sins.

*Ritam cha satyam cha abuddhat tapasah adhyajyate,
tatah râtri ajâyata tatah samudrah aravah.*

Translation.—From tapas evkindled (of Brahman) were born *rita* and *satya*. Then was born the *râtri*; then the watery flood.

Note 1.—Sâyana paraphrases *ritam* as truth in mind and *satyam* as truth in word. This is superficial; Bhatta Bhâskara while noticing this explanation¹ proposes another interpretation. *Ritam* is the initial grace of the Lord Siva, in the evolution of the universe; *satyam* is the first manifestation of the 'sat', born of *samkalpa*. In his commentary on this *sûkta* in the *Taittirîya Aranyaka*² Bhatta Bhâskara slightly varies his interpretation of *ritam* and *satyam*, thus :

¹ Taitt. Aran., Mysore Edition. Vol. II, p. 130.

² VI—1.

ऋतं=समस्तचिदचित्प्रपंचोपादानं पराप्रकृतिः

चेतनासमष्टिः । सत्यं=विज्ञानात्मा क्षेत्रज्ञः प्रवृत्तिज्ञाना-
श्रयः । That is to say, *ṛita* is *mâyâ* or *Prakṛiti*, the power, cognitive and active, of *Isvara* and *satya* is the cosmic soul that proceeds as the first and highest of all emanations from the reflection of *Brahman* upon *mâyâ*. This is the phraseology of full-blown *Vedanta*. But the idea is the same; only more elaborated in the *Vedanta*. Western scholars do not appear to distinguish between *ṛitam* and *satyam* but would take them to mean 'the cosmic Law which sustains the universe'.

Prof. A. A. Macdonell remarks :¹ "The cosmic order or law prevailing in nature is recognised under the name of *ṛita* (properly the 'course' of things). The same word also designates 'order' in the moral

¹ "Vedic Mythology" p. 11.

world as truth and 'right' and in the religious world as sacrifice or rite". The meaning of sacrifice or rite is also given by Bhatta Bhāskara in his commentary on Taittirīya Aranyaka VI—1-6, where he proposes alternative meanings for *rita* as *yajna* and for *satya* as *yajna-devatā*. But the earliest interpretation of *rita* and *satya* is that which is offered by the Taittirīya Aranyaka itself,¹ wherein it is said that the seers call as *rita* and *satya* that primeval Being who is beyond the *tanuś*, explained in note 3.

Note 2.—'Tapas enkindled' is understood as the first stirring of the Will, when the desire of manifesting Itself awakes in It. Then the Principle of universal life, till then latent and inactive, springs out as the active principle of evolved things. This *tapas* is *Jñānamayaṃ*.²

¹ VI—1.5 & 6.

² Cf. यस्य ज्ञानमयं तपः *Mundaka Up.* 1—1.9.

Note 3.—Rātrî is not night, the genesis of which is mentioned in the next *rik* but the *tamas* of *Rigveda* X—129-3. Similarly, *arnava* is not the ocean but the *aprakotam salilam* of *Rigveda* X—129-3. *Tamas* or darkness is the principle of creation latent in the eternal Principle. This first comes out at the beginning of a *kalpa*. Concealed within this is the germ of the future universe, in a fluid, undistinguishable, nebulous condition ¹.

Samudrāt arnavāt adhi samvatsarah ajyata.

Aho-rātrini vidadhat visva-ya mishatah vasi.

Translation.—From the watery flood *Samvatsara* was born, creating day and night—ruler of all that winks.

Note 1.—Creating day and night. The same idea is expressed in *Genesis* I—4. ‘And God divided the light from the darkness’.

¹ Cf. *Genesis* I—2. “And darkness was on the face of the deep and the spirit of God was moving (brooding) on the face of the waters”.

Note 2.—Samvatsara is not simply the year, as it is generally understood, but the Lord of the year, Prajâpati, the first emanation on the primeval waters of chaos. Among other numerous passages, one from 'Taittirîya Samhitâ' ¹ may be quoted here in support of this interpretation. संवत्सरः प्रजापतिः प्रजापतिर्वैष एष ह त्वे जायते यस्तपसोऽधि जायते ।—'Samvatsara is Prajâpati. He who is born from tapas is 'Prajâpati'. It will be also noted that sarvasya mishato vasi is but a paraphrase of the term prajâpati.

A literal translation like "The year was born from the sea" would yield no sense. Poetry, especially inspired poetry, should wither under such literal handling.

Sûrya-chandramasan . dhâtâ yathâ-pûrvam
akalpayat

Divam cha pṛthivīm cha antariksham athah
srah.

¹ VII—2, 10, 3.

Translation.—The sun and the moon the Creator formed as before ; the blissful heaven, the earth and the middle regions.

Note 1.—Dhâtâ is the same as the Samvatsara or Prajâpati of the preceding *rik*.

Note 2.—Yathâpûrvam. Western scholars would translate this expression as ‘in due order’. Is it the order of mention in this *rik*—first, the sun, then the moon, then the heaven, then earth and then the aerial or middle regions? That is not the order of evolution as Indian scriptures or traditions understand it.

Bhatta Bhâskara notices this meaning of Yathâpûrvam and explains it as referring to the relation between the sun and the moon in this *rik*, and the day and the night in the previous *rik*. Thus: How could the second *rik* say that God created day and night, before mentioning the creation of the sun, the day-maker and

the moon, the night-maker? *Yathâpûrvam* is therefore used in the succeeding *rik*, to remove any misconception that might be caused by the inverse order of their mention and to show that these were not created in the order in which they are mentioned in this hymn but in the due order of their natural succession. This is ingenious but a little far-fetched and Bhatta Bhâskara accordingly reverts to the accepted interpretation *pûrva-srishṭasadrisham*, 'as in the former kalpas'.

What is the objection to Sâyana's (in fact of all Indian scholiasts) interpretation of the term as meaning 'as in the former kalpas'—except the notion that the theory of kalpa and pralaya as an attempt to get over the inconceivability of a 'first' creation is too advanced for *Rigvedic* culture, and is unfamiliar to the vast body of *Rigvedic* hymns? It is true

that there is no regular system of philosophy in the *Rigveda*; but it contains, among more temporal things, many a flash of 'celestial fire' feeble or strong as the mood makes it. Enough is left there for a discriminating and devout seeker, provided, in the words of Sir Oliver Lodge, we discriminate and estimate the relative value of the testimony in the light of our judgment and experience, 'asking for the guidance of the Divine Spirit, and seeking with modest and careful patience to apprehend something in the direction of the truth'.

There are several passages in the *Rigveda* referring to former yugas or kalpas¹ which have been considered too indefinite for any definite conclusion; but it will be difficult to explain away the significance of the word 'punah' in *Rigveda* X—90·4, unless perhaps we

¹ Vide Muir's Sanskrit Texts. Vol. I pp. 45 & 46.

should choose to dismiss as a meaningless expletive any expression that conflicts with our preconceived notions. Tiny words and expressions like this, used incidentally and unconsciously as it were, are more pregnant than volumes of elaborated thought and word. It would only show that the ideas suggested by them were well understood at the time and there was no need to labour them. Historical method need not necessarily start with the notion that ideas, found in an amplified and more developed form in the later literature, should have been unfamiliar to the *Rigvedic* seers; especially as western scholars have conceded that the *Rigveda* 'represents not a simple and primitive stage of culture, as has been, somewhat rashly, taken for granted for a number of years, but, on the contrary, an advanced and complex one, which had developed some essential social institutions,

such as royalty, aristocracy and priesthood, in clean-cut, strongly set frames, on the background of an already long and eventful national past'.¹

Referring to this particular hymn Madame Ragozin observes² "so" we may call a short cosmogonic piece (X—190), wonderfully concise and comprehensive both, and quite intelligible when we have the key to this class of speculations, with its peculiar form of speech. This might truly be called a Vedic genesis chapter, but it is by no means the only one. Many are the passages—not all in the late portions either—where the origin of things is set forth in the same pregnant, but obscurely mythical form".

¹ Madame Ragozin's *Vedic India*, p. 307. So also Prof. A. A. Macdonell, in a letter to the author, "Western scholars no longer uphold the theory of the primitive simplicity of the Vaidik hymns as they used to do when Vedic studies were beginning".

² *Vedic India*, p. 423.

³ That is, as an Upanishad.

Rebirth, not simply of individual souls in the course of evolution but also periodically of the whole universe, with its corollary of *samsāra* and *karma* is the keystone of Indian thought from the outset; and many a passage in the *Rigveda*, which would appear obscure to scholars to whom the idea of rebirth is not readily acceptable would strike the Indian mind as eminently significant and valuable.

Even such a distinguished Sanskritist and philosopher as Dr. Deussen regards the 'samsāra and kalpa' theory as a very clever expedient of *Samkara*. He observes:¹ "Instead of the temporary creation once for ever of the *Upanishads*, he teaches that the world in great periods is created and reabsorbed by Brahman (referring to the misunderstood verse of the *Rigveda*: (सूर्याचन्द्रमसौ धाता यथापूर्वमकल्पयत्); this

¹ Elements of Metaphysics, p. 323.

mutual creation and reabsorption lasts from eternity, and no creation can be allowed by our system to be a first one and that for good reasons.... The never-ceasing new-creation of the world is a 'moral necessity' connected with the central and most precious doctrine of the oxoteric Vedanta, the doctrine of *samsâra*..... I need not point out the high value of this doctrine of *samsâra* as a consolation in the distresses, as a moral agent in the temptations of life".

Far from the *kalpa* theory being an original device of *Samkara*, it is found in its fully elaborated form, much earlier than in *Samkara's* *bhâshyas*, in the *Mahâbhârata*, in all the *Purânas*, which, to answer to the definition of the term, should contain an exposition of *sarga* and *pratisarga*. The idea of periodical evolution and involution of the universe is expressly declared in many of the

Upanishads. The simile of the spider¹—
 ‘Like as a spider spins his thread out of himself and draws it back into himself again’—is explicit enough. The Taittiriya Upanishad² treats in greater detail of the several stages of the evolution and the involution of the universe. The Māndūkya puts it in a nutshell “प्रभवाप्ययौ हि भूतानां”—
 ‘that out of which all things proceed and into which they shall pass back again’: similarly the Taittiriya Aranyaka says,³
 “यस्मिन्निदं स च विचैतिसर्वं”—‘that out of which all this comes out and into which it is drawn in again’. Much earlier than in the Upanishads, the idea is found in the mantra portion of the Yajurveda⁴, where Prajāpati is described as “That mysterious Being wherein all this universe is absorbed and whence it issues again”.

¹ Māndūkya Up. 1—1, 7. ² III—2 to 6.

³ VI or X (Yājñiki Upanishad).

⁴ Sukla-Yajus Sam. XXXII—8.

Is it too much to presume that an idea expressly declared in the Yajus Samhitâ could not be unfamiliar to one of the latest hymns of the *Rik Samhitâ*?

It is not easy to understand what Dr. Deussen means by the rather paradoxical expression "temporary creation once for ever"; but it would be clear from the few instances quoted above that two ideas about the genesis of things were well understood from the earliest Vedic speculation downwards—(1) that it was not a special creation at one particular time but a gradual evolution from the subtler to the grosser; (2) that this gradual evolution and absorption are not "once for ever" but periodical and endless. I cannot put this better than in the words¹ of Max Müller, adding however that what he says of the Vedantists applies equally to the earlier speculations

¹ The Vedanta Philosophy, pp. 158 and 159.

of the *Rigveda*: "We must remember that what we call the creation of the world, as an historical act, performed once, at a certain time, does not exist for the Vedantists. They speak of a repeated manifestation or coming forth from Brahman, which had no beginning and will have no end. At the conclusion of great periods the universe is taken back into Brahman and then sent forth again. But there never was a beginning and there never will be an end. There is an unbroken continuity between great periods or kalpas, the work done in one continues to act in the next period and that continuity rests on Brahman, as the active and personal Lord (Isvara). He sees that the next world should be what it ought to be, and that nothing should be lost".

At the risk of repetition I would once more say that ordinarily the human mind can think only in terms of time, space and

relation. Time and space are not things in themselves but simply the limitations of the normal human mind—normal, because it is possible in supernormal states to transcend these limits. The Vedas ordinarily recognise these limitations and adapt their teaching accordingly and expound—not ‘any first creation’ but—only creation at the end of a *pralaya*. As explained in my commentary on the *Purusha Sûkta*¹, “The *Sûkta* does *not* propose to explain how all this visible multiplicity of shapes and beings ‘first’ came into existence. The mind of man is limited and has to stop somewhere. It vainly fabricates a fiction that there was a time when there was absolutely nothing but a single Being and that He, at a particular time, brought all this universe into existence. This figment of

¹ Pages 26 to 30.

the human mind will only land us in endless puzzle..... All that the *ṛik* does is simply to point out how creation proceeds at the end of a *pralaya* and the beginning of a *kalpa*. During *pralaya*, the souls of all living beings with the latent possibilities of their past karma are merged into Brahman (the supreme Being), and all matter, becoming extremely attenuated and etherialised, is ultimately resolved into *mâyâ* and this *mâyâ* is likewise absorbed into Brahman. Thus during *pralaya* ¹ one alone exists and that is Brahman, containing within himself, however, numberless potential existences. At the end of the *pralaya* *mâyâ* first gets out of Brahman and

¹ It is this period that is expressed by the words *tadânîm* in *Rigveda* X-129-1 and *agre* in X-129-3, paraphrased by Sâyana as सृष्टेः प्राक् प्रलय-दशायां.

becomes a crude nebular mass of matter, which is technically known as Virâj. Then Brahman breathes a part of Himself into this inert mass of matter and becomes its animating and sustaining principle and its presiding deity, who is technically known as Prajâpati. Then the several souls of gods, men, beasts, etc., that had been absorbed in Brahman with the accumulated force of their past karma, potential but not extinct, issue out as jîvas, ready to take such forms as are determined by their former deeds”.

All this is of course the elaboration of a later age ; but the essence of it is there in the *Rigvedic* poetry.

The Vâjasaneyins perform the mârjana, either before or after the mantrâchamana with the three riks ‘âpohishtha’, etc., Then with or without a second sprinkling they perform what is technically known as jalâvagrahana. They take out a little

water in their hand and pour it to the west with the following mantra ¹.

Somitriyāh nah āpah oshadhayah santu,
durmitriyāh tasmāi santu yah asmān dvishati yam
cha vayam dvishmah.²

Translation.—To us let waters and let plants be friendly ; to him who hates us and whom we hate, let them be unfriendly.

Note.—For explanation the reader is referred to the concluding remarks on the upasthāna mantras of the Sāmavedins.

Then comes aghamarshana, for which they use, not the aghamarshana sūkta, but Taittirīya Brāhmaṇa II—6-6.

Dṛupadāt iva mumuchānah svinnah snātah malāt iva
pātam pavitreṇa iva ājyam āpah sandhantu mā enasah.

Translation.—Like as a man set free from a pillory, like as a sweating man

¹ Sukla Yajurveda VI—22 (also Taitt. Araṇ. VI—1-38).

² This mantra is used while taking the vasatī-varī waters to be used in pressing out the soma juice in sacrifices.

freed from dirt after bathing, like the clarified butter made pure by the pavitra (purifier made of darbha blades) so even me let the waters purify from sin.

Then they perform what is called by them 'pâpapurushanîrasana', 'the expelling of personified sin', by reciting the aghamarshana sûkta.

Section XIII.—ARGHYAARADANA.

All the ceremonial up to this point should have been gone through before the actual appearance of the sun above the horizon or his disappearance below. The worshipper has, by these acts of purification, internal and external, made himself fit to salute the Lord who is meditated on as residing in the shining orb of the sun and render homage in true Brâhman style, by what is called the arghya. This is a respectful offering of water (with flowers, if possible) to any respectable guest—a form of salutation in use among us from time immemorial. In the Sandhyâ it is an act of homage to the Lord in the sun. The worshipper offers water, throwing it in the air, either from a boat-shaped copper vessel or from the two open hands hollowed and joined together,

with the sacred cord put round the two thumbs. He thus throws water upwards towards the sun three times—each time reciting the Gâyatrî prayer.

The Yajurvedins—both of the *krishna* and *sukla* schools—offer three *arghyas* in the morning and the evening and two (or three) at noon, all with the Gâyatrî prayer. The Sāmavedins also do the same. The *Rigvedins* do the same in the morning and the evening, but at noon, they offer the first *arghya* with the *rik* beginning with *âkrishnena*, the second with the *hamsavati rik* and the third with the Gâyatrî.

The first two *riks* are explained below.

Â krishnena rajasa vartamānah niverayan amṛitam
martyam cha

hiranyayena savitā rathena a devah yati bhuvanāni
pasyan¹

Translation.—Revolving through the blue heavens goes the Lord Savitri on

¹ Yajurveda reading is *bhuvanā vipasyan*.

the golden car (the solar orb), looking on all the worlds and sustaining the immortal and the mortal.

Note 1.—The reader will easily note the distinction made in this *rik* between the golden car (the sun) and Savitri the Lord surveying all the world therefrom.

Note 2.—‘The immortal and the mortal’, that is, gods and men; or, as Sâyana would prefer, the immortal *jîva* and the mortal body ¹.

‘Sustaining the mortal and the immortal’ would, in this sense, mean ‘guiding and controlling matter and spirit in their several functions’.

Hamsah suchi-sat vasuh antariksha-sat hota vedi-
sat atithih durona-sat
nri-sat vara-sat rîta-sat vyoma-sat ap-ju go-ja rîta-
jâ adri-jâ rîtum.

¹ On the strength of *Rigveda* I—164-38, as explained in *Ait. Aran.* II—1-5, “मर्त्यानि हि इमानि शरीराणि अमृतैषा देवता”.

Translation.—The hamsa seated in light, the Vasu seated in the middle region, the hotri sitting on the altar, the guest in the house or the jar ¹, that which exists in man, that which exists among the excellent (gods), that which exists in *rita*, that which exists in *vyoman*, that which is born of the waters, that which is born of *go*, that which is born of *rita*, that which is born on the mountain—all this is *rita*.

. *Note 1*.—This is one of the most sacred *riks* in the Veda. It is found in several places, with the word *brihat* added at the end ². It is called the *hamsavatî rik* ³, from the first word *hamsa*.

Note 2 —*Hamsa* literally means swan and is figuratively used for the sun.

¹ Taken here as equal to *droṇa*.

² *Taitt. Sam.* I—8-15; *Vāj. Sam.* X—24: XI—11. etc.; *Taitt. Aru.* X—10-6. U'p. V—2.

³ *Ait. Br.* IV—20.

Vasu literally means bright, good and is obviously intended to denote Vâyu (or Indra). The *hotri* priest at the altar is Agni; for Agni calls the gods to come and sit beside the altar-fire and accept the oblations. These three are the symbols of divine power on earth, air and heaven. Atithi in the jar is Soma; the Soma plant, when brought into the sacrificial ground, is received as a royal guest and treated to an *âtithya ishṭi*. Samkara in his commentary on this *vik* in the *Kaṭha Upanishad* adds that the word may be also taken to denote any worthy guest, who according to the injunction to the would-be householder in the *Taittirīya Upanishad*¹ should be received and honored as a god. *Nri-sat* is that which dwells in man—the vital principle or the *chaitanya* in man. *Varasat* literally means 'He who is seated in

¹ I—11-2.

the excellent place' and here evidently refers to the gods who seat themselves beside the sacrificial fire-side (the holiest place on earth)¹ and accept the offerings. *Ritasat* denotes the *yajamâna* and his priests engaged in the sacrificial rite. *Vyomasad* are the gods who, as stated in the *Rigveda*,² abide in the eternal, supreme station. *Abjah*, etc., are interpreted by *Sâyana* as referring to the sun, rising or setting on mountains or the ocean. Others would take them severally as referring to things born in water, on mountains, etc.

Note 3.—The *rik* is understood by all Indian commentators as teaching the one-ness of gods, men and all that exists, with the one supreme Essence. In the

¹ *Vide* Ait. Br. I—13. where *vara* is paraphrased as 'the place for sacrificing to the gods'—*deva-yajana*.

² I—164—39

Taittirîya Aranyaka and the Katha Upanishad where it recurs this is the undoubted application. Sâyana¹ prefaces his explanation of this *rik* thus :

‘By this *rik* in praise of Sârya is taught that the Lord who is declared in the Scriptures like the Chhândogya Upanishad² as that resplendent Purusha who is perceived in the sun is one with Him who resides in all beings as their chaitanya. So also Bhatta Bhâskara says³, ‘It is the supreme Self alone that appears in different forms on account of different functions’

¹ Following Wilson, Griffith remarks on this *rik*. “In this stanza, Dadhikrâ is identified with the eternal Law of the universe and with all types or forms of the Supreme Being. He is the Hamsa or the sun, the Vasu in mid-air or the Wind, Agni as the priest and guest of men. As the sun he is born from or amid fire or rays of light and springs up from the eastern ocean or the mountain behind which he rises”.

² I—6.6. ³ एवं कृत्यभेदेन परमात्मैव बहुधा वर्तते.

In the Aitareya Brâhmaṇa¹ the *rik* is interpreted as referring to hamsa, the sun.² This, however, does not mean that the *Rishi* Aitareya was unaware of the real meaning of the *rik*. For in this very Brâhmaṇa he often refers to the doctrine of *sāyujā* (the losing of the individual identity as the final result of knowledge)—a doctrine which presupposes the ultimate oneness of all existing things. In the Aitareya Aranyaka and Upanishad the teaching wherein is also ascribed to him, he says in the most emphatic terms³: This Indra, this Prajâpati, all these several gods, these five great elements,

¹ IV—20. This *rik* is the last in a hymn to Dadhikrâ. Sâyana who identifies Dadhikrâ with the fire-god says this is a Sârya *rik*. There is nothing inconsistent in this. For, as the Veda declares, Sârya is only Agni in the heavens.

² Prof. A. A. Macdonell would regard all the epithets in this *rik* as appropriate to various forms of Agni, as the trinal fire.

³ III—3 & 4.

earth, air, water, etc., all things that live and move or do not—everything is Brahman alone, *Prajñānam*. But in this particular context the *Rishi* had to extol the sun, the *rik* being recited in honor of the sun, in a festival of the sun, the *dârohanam*, when the sun had reached the highest point in the heavens. The superficial interpretation would serve his purpose here. That is the way with these *Brâhmanas*. As I have elsewhere remarked ¹, ‘the key to the interpretation of *Brâhmana* literature is hard to seek. One can never be sure of the mood in which a particular *Brâhmana* is uttered. One *Brâhmana* discusses a sacrificial or theological question in an earnest, serious tone; another consciously dallies with fanciful etymological speculations; a third, again, mystifies you with a

¹ Commentary on the *Rudrâdhyâya*—[*vide* “The Sanskrit Journal” Vol. XII—p. 167.

parable or mythical extravagance. As a Brâhmana puts it¹, *parokshakâmâ hi devâh*, 'the gods love the recondite' and the seers of the Brâhmanas, after the manner of the gods, masquerade in esoteric vestments, leaving you to find their hidden purpose—if you have the requisite faith and perseverance'.

Three ideas, allied but distinct, may be discerned in the Vedic mantras. i. The gods are called by different names; but their essence is one; as, for instance², 'They call It Indra, Mitra, Varuna; It is, again, the divine bird (the sun); what is one, the wise call It variously; they call It Yama, Agni, Mâtarisvâ'. Again³, 'learned poets, with words, make into many the beautiful-winged that is One'. This idea forms the refrain of a whole sûkta⁴—*mahat devânâm asuratvam*

¹ Sat. Br., IX—4-1-7. ² Rigveda 1—164-46.

³ Rigveda X—114-5. ⁴ Rigveda III—55.

ekam (the great power of all the gods is, in essence, one). It is suggested, with perhaps even greater force, in passages where one god is identified with another or invoked by the name of another. Thus ¹ it is declared: Agni! Thou art Indra, Thou art Vishnu, Thou art Brahmanâ; oh Brahmanâspati, Thou art King Varuna whose laws stand fast, Thou art Rudra, Thou art God Savitrî, etc.

ii. The second idea is: Not only are all the gods one in their ultimate essence; but all nature, all that exists, including gods, men, lower animals, plants and inorganic matter, is one. This becomes the most characteristic teaching in the Aranyakas and the Upanishads. In the *Rigveda* one comes across it in several unexpected places and it is also ² concisely expounded in the Purusha-Sûkta ³ and other cosmogonic hymns. This would

¹ *Rigveda* II—1. ² I—89, 10. ³ *Rigveda* X—90,

show that though the majority of the Aryas in the *Rigvedic* days were content with the religion of sacrifices and rites yet there were others who had perceived the one in the manifold. It becomes the systematic teaching at a later age when a few select men had fitted themselves for the higher teaching by *brahmacharya* and *yajana*. This higher teaching was not for purposes of mere theoretical knowledge. It was for realisation by one's personal experience; and so it was meant only for such as had, by their faith and observances, rendered themselves worthy of receiving and profiting by the teaching. It was therefore called *guhya âdessa* (secret teaching) and was taught only to those who literally sat (*upa-nishad*) at the feet of the great teachers like *Vâmadeva*—in forest-solitude, *sântam âsramapadam*, where far from the madding crowd man could

commune with nature and realise nature's God. When later on, people grew 'of the earth, earthy' and disintegration of society¹ was threatened, the higher Powers had to descend on earth and bring back society with their teaching, charged with their personal magnetism².

The third idea (this is the prevailing note of the earliest mantras) is that the gods are many, with separate individual existence. Just as one man is distinct from another, though the antaryâmin that guides and controls the several individuals is the same, even so are the gods who are severally distinct from one another with different functions in the scheme of nature

¹ 'Dharmasya glâni,—Gîtâ' IV—7 & 8.

² Now that the foundations of the social fabric are giving way before the influences of a materialistic civilisation it is very likely that a great Teacher will be born for the purpose of dharma-samsthâpana. At a recent family sitting it was communicated that Śrī Râmakrishna would soon re-incarnate on earth.

and with distinct spheres of activity and who are regarded as one, only by virtue of their ultimate Essence, which is *ekam sat*. Thus, there are *devatās*, whose cosmic functions are on earth (the *Vasus*); those whose sphere is the *antariksha* or the mid-regions (the *Rudras*); and those in the heavens (*Adityas*, the sons of the Infinite, *Aditi*). The visible symbol of the *Vasus* is *Agni*; the symbol, accessible to sense-perception, of the *Rudras* is *Vāyu*; and that of the *Adityas* is the sun. The chief among the *Vasus* is *Agni*, of the *aupāsana* or the *agnihotra*, the guest at the hearth, the invoker of the gods, the intermediary between gods and men, the immediate source of all earthly life placing the germ of life in plants and living beings. As no sacrifice could be performed without offerings on fire, as *Brāhmans* alone could officiate in sacrifices, *Agni* came to be pre-eminently

the god of Brâhmans, and Soma, the most precious libation to the gods, was considered the king of the Brâhmans. The two most prominent gods of the *antariksha* are Indra and Rudra. Indra is the god who fights with Vritra, the demon of drought that holds back the clouds, smashes him with his thunder-bolt and releases the milk of the clouds to fertilise the earth. He is thus the aggressive god—the god of war and victory—and came to be the counter-part of the fighting Kshatriya. The arrangement of the *Rik samhitâ*, placing the hymns to Agni at the head of each *mandala* and those to Indra next, would show that at the time of the compilation the order of precedence had been recognised as among the three sections of the Arya *varna*. The other god was Rudra whose agents thwarted men with diseases and obstacles or helped them with health and remedies. The highest cosmical functions were

discharged by the Adityas—sons of the Infinite—of whom the most prominent are Mitra and Varuna. Mitra was the god who came with the rising sun, roused all creatures from their rest and directed them to their daily round of work or duties; and when the sun set and his light departed, a greater brother, Varuna, unrolled before the wondering vision of man a grander panorama than sunlight could ever reveal¹, the infinite expanse of the blue, where myriads of shining worlds rose and set, obedient to the law of a Higher Will.

As Yâska says², the gods are to the one Self as the several limbs are to a man, *pratyangas*, each rendering a particular service and all carrying out His will. The gods are not mere personifications.

¹ Compare the pregnant words of the poet

“If light can thus deceive, wherefore not life?”

² VII—1-5.

They are the agents of the Highest, living a much more real life than you or I, the lowest of them having powers far exceeding those that human dream can imagine and all, ready to bless you if you ask them for guidance and endeavour to walk by the ordinances which they themselves obey. Thus it is that in the Vedas man prays to Agni for wealth and domestic prosperity; to Rudra for health; to Indra for victory in war; to Savitṛi for the quickening of the spirit and to Viṣṇu for participation in eternal bliss,—not because the gods are mere figures of speech, created by man's imagination on the basis of nature's compartments but because the Vedic seers knew¹ that the gods were real beings controlling, with the authority given by a Supreme Power, all the functions of

¹ This is the traditional meaning of 'sadā paśyanti śārayah' in *Rigveda* I—22-20; consult Śāyana.

terrestrial as well as cosmic life. The wise words of Sir Oliver Lodge may be aptly quoted here. 'The immanent Spirit of nature is likely to individualise and personify itself in ways mysterious and unknown....and our negative opinion, based upon long habit and tradition, must not be allowed undue weight....Until our senses are opened more widely, scepticism concerning spiritual beings, as intermediate links with absolute Deity may be our safest attitude;....; but the seers of the human race have surmised....that it is only our limited perception that is at fault and that to clearer eyes the whole of nature is transfused with spirit,

' Whose dwelling is the light of setting sun
And the round ocean and the living air,
And the blue sky and in the mind of man '.

Some *Rigvedins* offer the first mid-day arghya with this *rik* and the second and the third with the *Gâyatrî*.

After this arghyapradâna, an additional arghya is offered (with a superfluous samkalpa) to expiate any sin that may have been caused by not offering the arghya in the proper time. The Yajurvedins offer this prâyaschitta arghya with the Gâyatrî. The *Rigvedins* and the *Sâmavedins* use three different *riks* for morning, mid-day and evening. Prâyaschitta or expiation is, it should be noted, not for intentional omission but for dereliction of duty due to causes beyond one's control and followed by sincere sorrow for the neglect.

The morning expiatory arghya mantra is :

Yat adya kam-cha vrîtra-han ndasâh abhi Sûrya,
Sarvam tat Indra te vase.

Translation.—Oh thou Sûrya, (who art the same as) Indra, slayer of Vrîtra, whatever thou shinest on, this day, all that is under thy control.

They are the agents of the Highest, living a much more real life than you or I, the lowest of them having powers far exceeding those that human dream can imagine and all, ready to bless you if you ask them for guidance and endeavour to walk by the ordinances which they themselves obey. Thus it is that in the Vedas man prays to Agni for wealth and domestic prosperity; to Rudra for health; to Indra for victory in war; to Savitri for the quickening of the spirit and to Vishnu for participation in eternal bliss,—not because the gods are mere figures of speech, created by man's imagination on the basis of nature's compartments but because the Vedic seers knew¹ that the gods were real beings controlling, with the authority given by a Supreme Power, all the functions of

¹ This is the traditional meaning of 'sadā paśyanti sūrayah' in *Rigveda* I—22-20; consult Sāyana.

Translation.—I invoke the goddess Aditi in the morning (and) at noon when the sun has risen up. Oh Mitra and Varuna, I praise you in all sacrifice, for wealth, for children and children's children, for the removal of troubles and for prosperity.

Note 1.—Aditi. Oldenberg and Wallis consider Aditi a personification of the idea of 'freedom from bondage'. Max Müller thinks that Aditi is the earliest name invented to express the infinite expanse visible to the naked eye. Roth at first interpreted Aditi to mean imperishableness; later, as eternity, the principle which sustains the Adityas or imperishable celestial light. In the St. Petersburg Dictionary however, he explains Aditi as a personification of the boundlessness of heaven as opposed to the finite earth. Pischel, on the other hand, believes that Aditi represents the earth.

The word Aditi is used in the Vedas in several senses. It is used to denote the earth, as the mother of all things born on the earth. She is, in this sense, described as widely expanded¹, intact², a supporter of creatures³. By a figurative extension, Aditi is, in some passages, used to denote the cow⁴, the supporter of human life, in whose shape alone men too feeble of understanding to comprehend the real nature of Aditi can understand her. Her true form and nature as Vâch or Parâ Prakṛiti⁵ are set forth in that sublime *Rigvedic* hymn⁶ known among us as the Devî-sûkta. In this sense Aditi comprises everything in nature. 'Aditi is the heavens; Aditi is

¹ *Rigveda* V—10, 6. ² *Rigveda* VII—10, 4.

³ *Rigveda* I—136, 3. ⁴ *Rigveda* VII—90, 15 and 16.

⁵ Yâska's *nirukta* Vol. I, p. 327. (Jîbananda's edition)

⁶ *Rigveda* X—125. For an elucidation of this hymn: the reader is referred to the author's article in "the *Sanskrit Journal*" Vol. IX—3 (1904).

the middle regions; Aditi is father, mother, son; Aditi is all the gods; Aditi is the five races of beings; Aditi is whatever has been born; Aditi is whatever shall be born¹. In this view Aditi is Parâ Sakti, the eternal principle of energy co-existent with and latent in the Absolute during *pralaya*. At the time of creation, She becomes kinetic² and moves the Brahman to action. Brahman and Sakti become manifest as *Prajâpati* or *Isvara*, from whom gradually evolve the several sentiences and material forms that comprise the universe.

The Sâmavedins use the following *rik* for the mid-day expiatory *arghya*.

U't gha it abhi sruta-magham vrîshabham narya-
apasam.

Astûram o-hi Sûrya.

¹ *Rigveda* I—89, 10. *Vide* also *Katha Up.* IV—7.

² *Vide* *Sivajñânabodha*, Sl. 2.

Translation.—Oh Sūrya, thou risest up for (accepting the offerings of) him who is a bull (among men) and who, famed for his wealth liberally showers it on the needy and is a benefactor of men.

Note 1.—The whole sūkta is in praise of Indra; and as Sāyana remarks, it is Indra who is here addressed as Sūrya. This is one of the numerous instances in the *Rigveda* of one god being invoked by the name of another, as explained in the commentary on the hamsavatî rik.

In the morning and at noon the arghyas are offered by the worshipper, standing in a respectful attitude and looking at the sun. The arghya offering is preceded by a prāṇāyāma. In the evening most Brāhmins offer the arghyas sitting.

Whether the prāyaschitta arghya should be first performed or the regular arghyas, whether either of these should

be preceded by separate *samkalpas* and *prâṇâyâmas*, what is the number of the regular *arghyas* at the twilight or at noon, which of them should be offered standing and which sitting, etc., are discussed by the *bhâshyakâras* on the *Sandhyâ* at considerable length and with a formidable array of quotations from *Smṛiti* compilations. The curious reader is referred for instance to the *Sandhyâ-bhâshya* of *Krishna Pandita*. This taste for the trivial, to the neglect of things that really matter, has, from about the 15th century, A. D. become a marked feature of Indian *pāṇḍitya* and reminds one of the scholasticism of the middle ages. There are signs of awakening ; and to-day, more than ever, India wants *pandit* leaders who should combine with their traditional depth of erudition a fair acquaintance with modern breadth of thought, a wider out-look and a juster sense of proportion.

The worshipper then performs a *pradakshina* (circumambulation around himself). He then looks at the sun and touches his heart with his fingers, reciting the mantra,

Asau Adityah Brahma.

meaning—"This Aditya is Brahman". That is to say, the lord whom I invoke as residing in the sun is not the visible luminary but the *antaryâmin* thereof—the same who abides in my heart and guides me.

The object of this mantra seems to be to expressly put the worshipper on guard against supposing that his worship is directed to the physical sun he sees.

The first two *anuvâkas*¹ of the second *Prasna* of the *Taittiriya Aranyaka* contain an *arthavâda* on the *arghyapradâna*. They are translated below.

¹ The two *anuvâkas* are considered peculiarly sacred and are recited by the *yajamâna* at every *śrâddha* to the *pitris*, just before the dinner is served to the representatives of the *pitris*.

‘Once, the Devas and the Asuras performed a sacrifice each saying “We shall get to the svargaloka, we shall get to the svargaloka”. The Asuras performed it enthusiastically, depending on their strength of arm; while the Devas depended on their brahmacharya and tapas. The Asuras got bewildered, did not know what to do; they were baffled; and they did not get to the svargaloka. The Devas reached the svargaloka by means of their well-conducted sacrifice; they defeated the Asuras whose yajna had been ill-done....

‘In the land of the Kurus¹ the Rākshasas did excellent tapas. Prajâpati told them to ask for a boon. They asked for this boon: “May the Aditya fight

¹ Puroṇuvāke in this passage is interpreted by some as denoting ‘in the land of the Kurus’, by others, as meaning ‘in the prātaranuvāka sacrifice’. These two meanings are noticed by Bhāṭṭa Bhāṣkara, who however prefers the meaning ‘in the olden days’. *Vide Mysore Edition of Taitt. Aram. Vol. 1. p. 189.*

with us". Prajāpati told them "Fight on". Therefore the Rākshasas fight against the rising sun till he sets, and they are quelled with water consecrated by the Gâyatrî. Therefore it is that Brâhmvâdins facing the east at twilight throw up water consecrated by the Gâyatrî. These waters becoming thunderbolts hurl the Rākshasas to Aruna, the country of the Mandehas.

'By the *pradakshina* (circumambulation) which they perform (after the *arghya*) they throw off their sin. The wise Brâhman who meditates on the rising and the setting sun and knows that the Aditya is (none other than) the supreme Brahman enjoys all happiness and being himself Brahman attains Brahman'.¹

¹ The affinity between the language of the Veda and that of the *Avesta* (the sacred books of the Iranians) is so close that by mere application of phonetic laws, whole Avestan stanzas may be translated word for word into Vedic. But the word '*Dævas*' (=Devas)

The next thing, as is now the practice, is to make offerings of water to the regents

➤ means in the Avesta just the opposite of what 'Devas' means in the Vedas and what the word literally (shining ones) means and Asura means God. In the earlier Vedic literature, Asura is an epithet meaning 'mighty', 'powerful', applied to Varuna and other great Vedic gods. The opposition between the two (devas and asuras) becomes evident in the tenth mandala of the *Rigveda* and is thoroughly established in the Brāhmanic and the later literature. From this and other affinities and contrasts between the Avesta and the Vedic literature it is surmised by some
 ✧ scholars that the ancestors of the Iranians and the Indian Aryans lived together at the earliest period somewhere to the N.W. of India and owing to a religious schism the ancestors of the Indian Aryans emigrated to the land of the Sapta-Sindu and here their poets composed the earliest Vedic songs.

Could this Brāhmaṇa possibly embody a tradition that it was in the land of the Kurus that some of the Indian Aryans opposed the cult of the Adityas and were driven to Mandeha (Manda, where the earliest Avestic worshippers lived)? But as Prof. Geldner says
 ✧ 'The interpretation of the Avesta is one of the most difficult problems of oriental philology. To this very day no kind of agreement has been reached by conflicting schools even upon some of the most important points'.

of the week-days, to Vishnu, Yama, etc. This, however, does not form an integral part of the service and varies according to individual predilections.

According to the Sâktaic cult, all this forms the Sandhyâ alone. What is called vandana is the repetition, after this, of a sacred mantra—a combination of the Pranava and the Bâlâ-tryaksharî, which is taught only to the initiated.

PART II.

Section I.—GAYATRYAVAHANA,

The first part of the ceremony called the Sandhyâ now closes. Then begins the second part, which is called Japa. The japa is also preceded by an invocation to Ganesa, a prânâyâma and samkalpa. Then comes a regular prânâyâma exercise, during which the prânâyâma mantra is mentally repeated ten times or more. Then the Gâyatrî is invoked.

The invocatory mantra is :

1. Ayâtu varadâ devi aksharam brahma-sammitam
Gâyatrî chchandasâm mâtâ idam Brahma jushasva nah. ¹

2. Ojas asi salus asi balam asi bhrâjas asi devânâm
dhâma nâma asi visvam asi visvâyuh sarvam asi
sarvâyuh abhikhûh Om Gâyatrîm âvâhayâmi.

Translation.—1. May the bountiful
Goddess, Gâyatrî, mother of Vedic metres,
come (to reveal to us) the eternal (Essence)

¹ Another reading for ' nah ' is ' me '.

revealed by the Vedas. (Oh thou Goddess) accept this, our prayer.

2. Thou art ojas, spiritual strength; thou art sahas, mental strength; thou art balam, physical strength. Thou art divine light; thou art the abode of the gods. Thou art the universe and the life of the universe; thou art all and the life of all. Thou art in power superior to all. Om, I invoke the Gâyatrî.

Note 1.—The first is an anushtup; the second is a yajus.

Note 2.—In the first, Bhatta Bhâskara (also Krishna Pandita, etc.) reads Gâyatrîm for Gâyatrî, though he does not construe it satisfactorily. Brahma-sammitam is construed by Bhatta Bhâskara as one word, as the accent indicates, but as two words brahma and sammitam by Sâyana and Krishna Pandita. The construction is halting and some words, like तत्त्वं उपदेष्टुं, have to be understood.

Note 3.—Ojas, sahas and balam have been explained in a former section.

Note 4.—The Vâjasaneyins use a slightly different version of the second alone. Thus :

तेजांसि शुक्रमस्यमृतमसि धामनामांसि प्रियं देवानामना
धृष्टं देवयजनमसि गायत्रीमावाहयामि ॥

Translation.—Thou art light. Thou art brightness. Thou art the immortal elixir. Thou art the dear, firm abode of the gods. Thou art the sacrifice of the gods. I invoke the Gâyatrî.

Note 5.—There are hundreds of *riks* in Gâyatrî metre in the *Rigveda* but it is this particular *rik* 'Tat savituh, etc.,—alone, that has come to be exclusively denoted by the term Gâyatrî, as this prayer is considered to express, in the shortest possible compass, the entire teaching of the Vedas. Accordingly this *rik* is regarded as *the* word of God and (as the word Gâyatrî is

of the feminine gender in Sanskrit) she is invoked as the muse presiding over divine wisdom. The Gâyatrî is not to be approached in a light spirit of indifference or irreverence, but with true humility and sincere reverence; then alone will divine grace enter and illumine our hearts; the object of the invocation is to induce this reverential state of mind.

It is with thoughts like these and an implicit faith in the spiritual efficacy of the Gâyatrî that the worshipper should prepare to approach the Lord with this prayer of prayers. It is then that the heart is truly attuned to receive the divine Light and the thoughts aroused by the prayer permeate the heart through and through and the worshipper exclaims in sincere devoutness "Oh Lord, Thy Glory is immense. Teach my heart to know Thee".

Section II. -- NYASADI.

After the invocation, comes the enumeration of the four characteristics of the *rik* (1) the *Rishi*—Viśvânitra, the seer through whom the *rik* was given out to the world, (2) the *Chhandas*—the *Gâyatrî* metre, (3) the *Devatâ*—paramâtman or the supreme Self, whose praise it sings and (4) the *vinîyoga* or the purpose to which it is applied—meditation.

Before commencing the meditation accompanied by the mental repetition of the *Gâyatrî*, two rituals called *kara-nyâsa* and *anga-nyâsa* are now generally performed. These are Tântrie ceremonies. Their importance is inculcated in Tântrie works and directions for their *modus operandi* are given therein.

'*Kara-nyâsa*'. The fingers are to be used in counting the repetitions of the *Gâyatrî*; they have to be purified before they can be used for this purpose. So the

worshipper says 'Anguṣṭhâbhyânamah', 'homage to the two thumbs' and so on to the several pairs 'of fingers and the palms and backs of the hands'. As each pair is named, it is touched through.

'Anga-nyâsa'. Similarly the heart, the head, the top-knot, the kavacha (the arms folded in the form of a shield), the eyes, and the astra (weapon) are the six angas or limbs of every 'bîja mantra'. The mantra is split up into three parts repeated twice, each representing an anga and homage is paid by their appropriate mudras, which have to be learnt under personal directions. These mudras are regarded by practical yogins as mesmeric passes, self-administered, to place the devotee *en rapport* with the deity meditated on. A dhyâna-sloka follows; but the Vedic invocation is more than enough.

Section III.—JAPA.

Then the Gâyatrî prayer is mentally repeated—generally 108 times. The devotee concentrates his mind on the meaning of the prayer he utters, keeps his mind running on the thoughts evoked by the prayer and thinks of the supreme glory of the divine Source of life. The greater the number of repetitions, the longer he thinks of the Lord and prays for divine wisdom, the more efficacious is the prayer considered to be. The object of the repetition seems to be to fix the minimum time to be devoted to the contemplation of the glory of the Lord. During the repetition the mind is easily kept from straying on other thoughts and the concentration thus induced, will, if persisted in, lead ultimately to samâdhi.

After the japa, the anga nyâsa is repeated and the Gâyatrî is sent back to Her abode with the following mantra.

Uttame sikhare devi bhūmyāṁ parvata-mūrdhanī.

Brāhmaṇebhyaḥ hi anujñātā gachha devi yathā
sukham.

Translation.—On the lofty peak, on the summit of the mountain (Meru—the Olympus of Indian gods) resides the Goddess. Oh Goddess, go as it pleases Thee, with the parting prayer of the Brāhmans.

Section IV.—UPASTHANA.

After this, the worshipper stands up and, looking at the sun with hands folded, recites the upasthâna mantras (hymns of veneration). At noon the hands are held up clasped together.

(1) (a) The Taittirîyas use the following *riks* in the morning.

1. Mitra-sya chakshma-dhritah sravas devasya sânasim
satyam chitra-sravas-tamam.

Translation.—(We sing) the adorable glory of god Mitra who sustains all men—glory which is eternal and most worthy of being adored with wonder.

Note.—*sânasim* (masc.) is archaic for *sânasi* (neuter). The *Rigvedic* reading *sânasi* is more correct, grammatically; for *satyam*, the *Rigveda* reads *dyumnam*. The *Rigvedic* reading is the original one. According to this, the *rik* means ‘The

and offers oblations, may that mortal, oh Mitra, be endowed with power and plenty. Protected by Thee, he is not injured; nor is he ever vanquished. Sin has no hold on him from near or from afar.

Note 1.—*Amhas* is 'taken by all Indian commentators to mean 'sin'. A. Barth thinks it is used here in the etymological meaning 'anguish, danger'; but this idea is already covered by the immediately preceding part of the *ṛik*.

Note 2.—'Antitah na dūrāt' is taken by Haradatta and Nārāyaṇa to mean '(sin committed) either in this life or in a previous life'. Referring to this (in a review of the first edition) A. Barth wrote "The transmigration of souls is the last thing to be thought of.....The belief in 'punarjannan' is certainly a very old one, but strange as it may be, till now it has not been traced in the

hymns". Opinion in the west is divided on this point. The idea of 'many births', is quite familiar to the *Rigveda*, though explicitly applied only to Agni or the moon. According to the interpretation of Sâyana, Bhatta Bhâskara and other Indian commentators, there are numerous passages in the *Rigveda*, which cannot be satisfactorily explained except with reference to the doctrine of rebirth—especially a few theosophical *riks* in *Rigveda* I—164. One passage, however, may be cited here, where it would not be easy to reject the obvious interpretation suggested by the words themselves and adopted by Sâyana and Bhâskara. In this passage¹ the yajamâna addressing the dead person about to be offered in the *antyeshti* says

"dyâm cha gachha prithivî cha dharmam, etc." ~

'Go to heaven or (back) to earth according as your karma (during your life on earth)

¹ *Rigveda* X—16-3.

should regulate ; or to the waters (terrestrial or atmospheric) or to the plants, with body appropriate to each station,—whatever is ordained for you (by your deeds on earth).

Note 3.—Mitra. Except in this hymn Mitra is always associated with his *amsabhû*,¹ Varuna. It is Varuna, who occupies a more prominent place in the *Rigveda*, though Mitra is accorded the first place in the order of mention. When the gods requested Mitra to help them in crushing (lit.-killing) soma for the sacrifice, Mitra replies

‘Not I, I am the friend of all’.² This illustrates the beneficent character of the deity. In the same *anuvâka*, Mitra and Varuna are said to have divided night from day for the benefit of the

¹ Brother, *Taitt: Sam.* VI—4-8.

² “Nâham, sarvâsya vâ aham mitram”. *Taitt: Sam.* VI—4-8.

gods, Mitra creating day and Varuna night. In the Brâhmana literature ¹, Mitra is the eldest of the eight sons of Aditi, Varuna comes next. ² Then Dhâtri, Aryaman, Bhaga, etc. ² Of these Mitra and Varuna occupy the most prominent place in the *Rigveda*. Mitra and Varuna are so closely assimilated that excepting one or two traits, they share their characteristics together. Mitra, as lord of day, regulates the course of the sun, directs all living beings to their several pursuits and blesses with prosperity and plenty those who keep his ordinances. Varuna who takes up his brother's sovereignty at nightfall is a sterner deity and with his noose (pâsa) binds and punishes those who transgress the laws and do not repent. Mitra and Varuna are not so much two different beings as two aspects

¹ Also alluded to in *Rigveda* X—72-8.

² *Taitt. Aran.* 1—13-9.

of the same being, one healing and blessing, the other meting out justice—the term *samrât* being applicable to them with peculiar appropriateness. They are the guardians of the cosmic law which upholds the universe; and transgression of the law is sin and entails penalty unless forgiven. In later literature, these two aspects of sovereignty—mercy and justice—came to be represented by Vishnu and Siva respectively. As ruler of the day Mitra is the subject of the morning upasthâna; and Varuna, as lord of the night, is invoked in the evening ¹.

¹ Western scholars incline to the view that Mitra is the same as the Mithra of the Avesta and Varuna (though not in name) corresponds to Mazda. Dr. Mills is of opinion that there is no mithra-worship, or sun-worship or even 'haoma' (soma) worship in the oldest part of the Avesta—the Gâthâs; and that the absence of Mithra, Agni, Indra and even of soma and the Pitaras (fravashis) demands a new, if alternative, hypothesis, which is, not that they were dropped gradually or suddenly (Haug) but that these deities were still unknown and therefore ante-dated. If so,

(b) The Taittirîyas use the following upasthâna mantras at noon.

1. A satyena rajasâ vartamânah niveśayan amṛtān
martyān cha.

hiraṇyayena savitā rathena ā devaḥ yāti bhuvonā
vipasyan.

This is the yajurvedic reading of *Rig-veda* I--35-2 already explained in the noon arghya of the *Rigvedins*. Here 'satyena' (eternal) is used for 'krishnena' (blue).

2. U't vayan tannasah pari pasyantah jyotis uttaraḥ,
devam devatra sūryam aganma jyotis uttaman.

Translation.—Adoring the sun, god among gods, the loftier light that shines.

whence did the Iranians pick up these gods? If on the other hand it be assumed as is generally done, that these gods had been only driven into the background by the reform of Zarudushtra and were revived at a later time and embodied in the fragmentary later Avestas, had the twinship of Mitra and Varuna been already formed in the common home or was it a new feature originated after the Indo-Aryans entered the land of the Indus? It is all so bewildering.

beyond the darkness (of night) we have attained to the highest light.

Note. 1.—The *Rigvedic* reading for *pasyanto jyotis* is *jyotishpasyantah*.

Note 2.—This *rik* talks of two lights—one, ‘*uttaram jyotis*’ (comparative degree)—the loftier light, the sun—and the other, ‘*uttamam jyotis*’ (superlative degree)—the supreme light which denotes the supreme Spirit. The *rik* says that through the contemplation and adoration of the lesser light (the visible symbol) the worshipper attains to the highest light. This *rik* is so explained in *Taittirīya Sambitā*¹, which is the earliest commentary on this *rik*.

3. Udu tyam jātavedasam devam vahanti ketavah.
dr̥śo viśvāya Sūryam.

Translation.—His rays (or steeds) bear him aloft, the well-known god who knows

¹ V—1-b-6. Cf. also *Sukla Yajurveda* (Iśa Up.), 40-17.

all living beings, Sûrya, that all may look on him.

Chitram devânâmu udagât anîkam cakshus Mitrasya
Varunasya Agneh.

âprâh dyâvâ-prithivim antariksham Sûryah âtma
jagatah tasthushah cha.

Translation.—The bright face of the gods, the eye of Mitra, Varuna, and Agni, has come up and flooded earth, air and heaven with light. Sûrya is the soul of all that moves and all that moves not (i. e. of all things living or inanimate).

Note 1.—‘Devânâm anîkam’ is alternatively interpreted by Sâyana to mean ‘collection of rays’.

Note 2.—Sûrya is the soul of all that moves and moves not. Sâyana interprets this in two ways; (i) Sûrya is no other than the universal Paramâtman who resides as antaryâmin in all living beings and directs them. In his commentary on this *rik*, in the Taittiriya

Aranyaka¹, Sâyana interprets it to mean 'The Paramâtman who resides as Sûrya in the orb of light also lives as jivâtman in all living beings. (ii) The sun is the source of all life or activity, or as the Taittiriya Aranyaka² puts it so poetically "The sun rises bringing back with him the lives of all living beings that are buried during night in sleep—'twin brother to death'." The former interpretation is not quite appropriate as applied to Sûrya. Sûrya is the solar orb and at the best denotes the source of physical life or energy. Sâyana would transfér to the sthûla the virtues of the sûkshma body. Even scientists wax poetical over the notion of the sun's being the source of life of the entire solar system.

4. Tat-chakshus deva-hitam purastât sukram ut-charat
 Pasyema saradah satam jivema saradah satam nan-
 dâma saradah satam

¹ 11—13-2.

² I—14.

modāma saradaḥ satam bhavāma saradaḥ satam
 śrinavāma saradaḥ satam
 prabravāma saradaḥ satam ajitāḥ yāma saradaḥ
 satam
 jñok cha Sūryam dr̥śe.

Translation.—That bright and mounting eye (the sun) placed (on high) by the Lord, may we behold him a hundred autumns; may we live a hundred autumns; may we live in plenty and rejoice a hundred autumns; may we be powerful a hundred autumns; may we hear (the Vedic lore) a hundred autumns; may we proclaim (the Vedic teaching) a hundred autumns; may we live a hundred autumns unvanquished, so as to behold the sun.

Yah ud-agāt mahataḥ aravāt bibhṛājamānaḥ
 sariraṣya madhyāt saḥ mū vṛṣabhāḥ lohita-
 akṣaḥ Sūryaḥ vipaścit manasā pañāt.

Translation.—May he who rising from the great (eastern) ocean shines brilliantly in the midst of the (aerial) waters—

may the bright-eyed Sûrya, bountiful and wise, purify me with (well-disposed) mind.

Note 1.—These mantras are ostensibly with reference to the material visible luminary created by the Lord and obedient to His bidding; yet from behind them all, flashes out the richer truth—that Sûrya is not simply the shining orb but he is the symbol of the great Adityas, Mitra and Varuna, proclaiming to the world that hath eyes to see, the supreme-cosmic and moral law which no god, however mighty, may violate.

Note 2.—Speaking of one of the odes to ushas, Madame Ragozin observes ¹ “We seem to see the uplifted hands, the worshipping upturned eyes, amid the glories of the awakening Eden-like nature—and we long for a burst of Wagner’s song and harmony. It seems as though nothing short of Brynhild’s waking invocation

¹ Vedic India p. 224.

‘ Hail, Oh Sun ’ could worthily render the grandeur, simplicity and whole-hearted adoration in this archaic ode” The uplifted hands and the worshipping upturned eyes are no mere poetic imagery ; they can still be seen here and there in this ancient land.

(c) The evening upasthâna mantras of the 'Taittirîyas are :

1. Imaṃ me Varuṇa śrudhîḥ havam adya cha mṛīḍaya,
tvām avasyuh âchake.

Translation.—Hear, Oh Varuna, this invocation of mine and make me happy this day. Longing for Thy protection do I invoke Thee.

2. Tat tvā yāmi brahmanā vandamānaḥ tat āśīste
yajamānaḥ havirbhiḥ.
ahedamānaḥ Varuṇa iha bodhi 'uru-samsa mā naḥ
āyus pra moshîḥ.

Translation.—Adoring Thee with prayer I resort to Thee for that. (long life). The sacrificer prays for the same with his oblations. Not scorning, do Thou accept

(my supplication) here. Oh Thou of great praise, do not cut off our life.

3. Yat-chit hi te visah yathû pra deva Varuna vratam,
minimasi dyavi-dyavi.

Translation.—Lord Varuna, whatever ordinance of Thine, we as men violate day after day,

Note.—This incomplete *rik* is completed by the next.

4. Yat kin-cha idam Varuna daiyye jane abhi
droham manushyâh charâmasi.
achitti yat tava dharmâ yuyopima mâ nah tasmat
enasah deva ririshah.

Translation.—Oh Varuna, whatever offence we, as men, commit against the gods, whatever law of Thine we violate through ignorance, do Thou not harm us for that sin.

5. Kitavâsah yat riripuh na divi yat-vâ gha asatyam
nta yat na vidma,
Sarvâ tâ'vishya sithirâ iva deva atha te syâma
Varuna priyâsah.

Translation.—(Whatever offence we commit) like gamblers cheating at dice,

what untruth we speak, what (law of Thine) we know not (and so break), do Thou, Oh Lord, scatter and destroy all those sins ; then, Oh Varuna, shall we become beloved of Thee.

Note 1.—Krishna Pandita takes the first pāda to mean ‘whatever rite our foolish (*ritviks*) have not well done with knowledge’. Haradatta paraphrases ‘So protect us that gamblers at the dice-room may not impute to us any unfair practice’. Dice-play prevailed during the Vedic days and unfair play was condemned as one of the vilest sins.

Note 2.—Western scholars generally agree in thinking that the physical basis of Varuna is the sky. “From being the sky, he becomes the ‘God of the sky’ and as such presides over all the numerous phenomena of which the sky is the seeming scene ; the alterations of light and darkness come under his rule, as

well as the heavenly bodies themselves, and as nothing is more obviously and strikingly obedient to a law, so regular in a certain immutable round as these very phenomena, Varuna rose to be the supreme embodiment and guardian, then the maker of that law, and by an easy and natural transition, of all law and order, moral and cosmic both—king of gods and men".¹

This is what would be called historical criticism; but it would not possibly strike any Indian commentator (not excluding Yâska) that by Varuna was ever meant the sky. He is the god of the sky, not the sky itself, in spite of all its majesty. He has the ordering of the grand phenomena of the sky, the starry blue 'thick inlaid with bright patins of gold'. By his immutable laws (*vratas*)

¹ Ragozin's *Vedic India* p. 143.

the moon moves on in splendour and the twinkling stars have their rising and setting. It is this sublime aspect of nature (and who that has seen it has not felt it?) that is associated with Varuna in the Vedas, where it is said that Varuna has the sun for his eye, the heaven for his garment and the resounding wind for his breath. He has lifted on high the bright and glorious heaven; he has stretched out the starry sky and the earth. The twinkling stars, the lovely moon with whose flood of light all heaven overflows, the peace and calmness that pervade nature at night induce a corresponding harmony in the soul of man and the contrite sinner thinks of his own littleness and the greatness of the god and prays for forgiveness and mercy. It is thus to Varuna that some of the most touching appeals for mercy are preferred in the *Rigveda*.

Note 3.—In the Puranic period, much of this imagery is transferred to Siva. It is, as later writers would say, merely a change of name; and by that time, it had become a deep-rooted idea that change of name or form did not matter; the essence never changed.

Note 4.—Max Müller says “Uranus is the Sanskrit Varuṇa and derived from a root ‘var’, ‘to cover’; Varuṇa being in the Veda also a name of the firmament, but especially connected with the night and opposed to Mitra the day”. The equation, Varuṇa = Uranus, is doubted by other scholars; but the derivation from ‘vri’ ‘to cover’, meaning ‘the covering or encompassing sky’ is generally accepted. Sâyana also derives the word from ‘vri’ ‘to cover’, but as meaning ‘he who binds sinners with his pāsa or bonds’.

Note 5.—On the strength of a few

Rigvedic hymns ¹ some western scholars (Roth especially) would hold that Varuna belonged to an older order of gods and his pre-eminence was in the course of the *Rigvedic* period transferred to Indra, Indra being ‘*the* God for a struggling, conquering, unscrupulously pushing people, rather than the great Aditya—majestic, serene and just’. Indra was no doubt the god of the fighting and conquering Kshatriyas and naturally came in for a large share of praise by a conquering people; but Varuna all the while should have appealed to a different mood of mind.

(2) The *Rigvedins* perform the upas-thâna after the arghya and before the japa. Their upasthâna mantra is the same for morning and evening and runs thus:

- (a) १. Jâtavedase sunavâna somam arâtiyatah nidahâti
vedah, Sah nah parshat ati durgâvi vi-vâ nâvâ
iva sindhum duritâ ati Agnih.

¹ *Rigveda* IV—42; X—124.

Translation.—We offer the soma libation to Agni who knows all things born. He destroys the enemy's wealth. May Agni enable us to cross over all ills, all sins, (as we cross) over the sea with a ship.

Note 1.—This single *rik* forms a whole *sūkta*¹. Agni exclusively bears the epithet *jâtavedas*, which occurs upwards of 120 times in the *Rigveda* and is there² explained as meaning 'he who knows all generations' (*visva veda janimâ*). He knows the divine ordinances and the generations of men. He knows and sees all creatures.

Note 2.—This *rik* occurs also in the *Taittiriya Aranyaka*³ where, on the strength of the context, Bhatta Bhâskara takes Agni to mean '*agranîh durgârûpah agnivisheshah*'. Durgâ is regarded as a particular form of Agni (*Chidagni* or

¹ *Rigveda* 1—99.

² *Rigveda* VI—15-13.

³ X—1-55.

Kundalinī-Agni), described in the next *rik* as ‘agnivarnām tapasā jvalantīm’.

2. Tat sam yoh ūrvīmāhe gātum yajnāya
 Gātum yajna-pataye daivī svastih astu nah,
 Svastih mánushēbhyah ūrdhvaṁ jigātu bhesajam,
 Sam nah astu dvipade sam catur-pade.

Translation.—We pray for blessings and health so that we may chant in praise of sacrifice, chant in praise of the Lord of sacrifices. May ours be the prosperity of the gods. May prosperity be to all the sons of men. May healing rise up. May blessings attend our two-footed (children and servants) and our four-footed (our cattle).

Note.—The metre is *Sakvarī*. Bhatta Bhâskara interprets ‘gātum yajnāya, etc.,’ to mean ‘We pray for the ascent of the sacrifice to the gods, for the ascent to heaven of the yajnapati or the sacrificer.’

3. Namah Brahmāne namah astu Agnaye namah
 Prithivyaī namah oshadhībhyah,
 namah Vāche namah Vāchah-pataye namah Vishnave
 br̥hate karomī.

Translation.—Salutation to Brahman (the supreme Spirit), salutation be to Agni, salutation to the Earth, salutation to the plants. Salutation to Vâch, salutation to the Lord of speech. I offer salutation to the great Vishnu.

Note.—Khandarâja Dîkshita adds to this mantra the following for the morning—(1) mâ nah, etc.¹ (2) triyambakam yajâmahe, etc.² (3) Samânîva âkûtiḥ, etc.³ and the whole sūkta, *Rigveda* III—59. These are not however mentioned in the *Rigveda* Ahnika or the other bhâshyas. For the evening upasthâna Khandarâja adds ‘Imam me, etc.’ and ‘tat tvâ yâmi etc.’, the first two *riks* used by the Taittiriya in their evening upasthâna.

The *Rigvedins* recite the whole of *Rigveda* (I-50) during the mid-day upasthâna,

¹ *Rigveda* I—114-5.

² *Rigveda* VII—59-12.

³ *Rigveda* X—191-4.

which they perform immediately after the arghya.

(b) 1. 'Udutyam, etc.,' same as (b) 3 explained in the Taittirîya upasthâna.

2. Apatye táyavah yathâ nakshatrâ yanti aktubhîh,
sûrâya visva-chakshase.

Translation.—Before the sun, the eye of the universe, the stars vanish with the night, like thieves.

3. Adrisam asya ketavah vi ramayah janân am,
bhrâjantah agnayah yathâ.

Translation.—His bright rays look on all beings like shining fires.

4. Taravîh visva-darsatah jyotis-krit asi Sûrya,
visvam â bhâsi rochanam.

Translation.—Oh Sûrya, thou travers-est the heavens, thou art to be seen by all, thou art the source of all light, thou illuminest the expansive sky.

Sâyana offers a Vedantic interpretation also.

5. Pratyang devânâm visah pratyang ut eshi mânu-
shân,
pratyang visvam syar dvise.

Translation.—Thou risest towards the hosts of gods, thou comest hither towards men, thou goest to all heaven, that all may behold thee.

Note.—Sâyana states on the strength of Taittirîya Samhitâ II—2, 5, 7 that the maruts are the vis of the gods. The idea in this *rik*, as Sâyana explains it, is that as the sun rises facing earth, air and sky, gods as well as men think that it is for them severally that the sun has arisen.

6. Yena pâvaka chakshasâ bhuranyantam janân ann,
tvam Varuna pacyasi.

Translation.—Oh pâvaka Varuna, with what eye thou beholdest (the world) that sustains all living beings.

Note.—Following Yâska,¹ Sâyana says that ‘tat te vayanî stumah’, ‘that (eye) of thine we praise’ may be understood or that this incomplete *rik* may be construed with the next *rik*. ‘Pâvaka’, ‘purifier’

¹ Nirukta XII—22.

specially denotes Agni and this *rik* is another instance of one god being called by the name of another.

7. Vi dyām ehi rajas pr̥thu ahā mimānah aktubhīh,
pasyan janmāni Sūrya.

Translation.—Oh Sūrya, thou travers-
est the spacious firmament, measuring
out day with night and beholding all births
(things born).

8. Sapta tvā haritah rathe vahanti deva Sūrya,
sochis-kesam vichakshana.

Translation.—Oh Lord Sūrya, that
illumineest all, seven steeds (or rays) bear
thee in the car—thee whose hair is thy
rays.

9. Ayukta sapta sundhyuvah sūrah rathasya naptyal,
tābhīh yāti sva-yuktibhīh.

Translation.—Sūrya hath yoked the
seven mares that draw the car without
upsetting it. With these self-yoked mares
doth he come.

10. Udvayam, etc., same as (b) 2 of the Taittirīyas.

11. Udyan adya mitra-mahas ārohan uttarām divam,
hr̥it-rogam mama Sūrya harimānam cha nāsaya.

Translation.—Oh thou Sûrya, source of kindly light, gloriously rising and mounting up the higher heavens, do thou destroy my heart-disease and jaundice.

Note 1.—Sâyana means by *hrîd-roga* diseases of the mind and by *harimânam* yellowness or diseases of the body.

Note 2.—‘Higher heavens’ means the *antariksha*, as distinguished from the highest heavens, the abode of the Blest.

12. *Nukeshu me harimânam ropanakâsu dadhmasi,
athah hâridraveshu me harimânam ni dadhmasi.*

Translation.—We transfer our yellow colour (due to jaundice, etc.) to parrots, to the *sârikas* (birds of that colour) and to the *Haritâla* (trees) do we transfer it.

11. *Ut-agât ayam âdityah visvena sahasâ saha,
dvishantam mahyam randhayan mo aham dvishate
radham.*

Translation.—The sun hath risen with all his might, destroying my enemies. May I not harm my enemy.

Note.—Sāyana takes *dvishantam*, 'enemy', to denote the diseases that oppress the worshipper, the idea being that as 'the sun is there to dispel all diseases, why should I 'fash' to drive them myself?' It is on this (not unscientific) notion that the sun is the source of health and remover of diseases that our practice of 'sūryanamaskāra' is based.

Some *Rigvedins* recite in addition to this, *Rigveda* I—115, the first *rik* of which is 'chitram devānam, etc.' explained in (b) 3 in the mid-day upasthāna of the *Taittirīyas* and the last *rik* of *Rigveda* I—36. But these are not mentioned in the *Rigveda Ahnika*. They then perform the *Gâyatrî* japa and afterwards send back the *Gâyatrî Devatâ* with the mantra 'uttame sikhare, etc.'

(3) Most *Sāmavedins* have no upasthāna. After sending back the *Gâyatrî* they offer salutation to the gods of the several

directions. Some, however, observe the upasthâna.

In the morning they recite the following from the Drâhyâyana Mantra Prasna.

(a) 1. Adityânâm ârokṣam pûrnâm paripâthinîm,
acchidrâm pûrayishannam sata-aritrîm svastaye.

Translation.—For prosperity have I ascended the ship of the Adityas—(a ship) full (of good things), able to sail in all directions, not leaky, able to cross to the other shore and provided with a hundred oars.

Note.—The idea is that by the worship of the Adityas, the ocean of samsâra can be crossed; the worship blesses here and hereafter.

2. Om namah Adityâya udyantam tvâ Aditya,
anu udiyâsam.

Translation.—Om! Salutation to Aditya. Oh Aditya, I have risen in the wake of thee that hast risen. (That is, in accordance with thy impulse I go about my daily avocations).

The same mantras are recited in the evening—with this modification: ‘udyan-tam tvâ Aditya anu udiyâsam’ is changed into ‘prati-tishtântam tvâ Aditya anu prati-tishtâsam’ (with thee resting do I also rest).

(b) 1. At noon, they recite ‘udutyam jâtavedasam, etc.,’ explained under (b) 2 of the mid-day upasthâna of the Taittirîyas and add :

2. Sûrya iva drîṣe bhūyâsam, Agnih iva tejasâ. Vâyuh iva prâṇena, Somah iva gandhena, Bṛihaspatih iva budhyâ, Asvinau iva rūpena, Indra-Agni iva balena. Brahma-bhâgah eva aham bhūyâsam. pāpma-bhūjah me dvishantah.

Translation.—May I be like the sun in sight, like Agni in lustre, like Vāyu in breath, like Soma in fragrance, like Bṛihaspati in intellect, like the Asvins in form, like Indra and Agni in strength. May mine be ever the portion of Brahman and may sin be the portion of my enemies.

Note.—The following remarks from my commentary on the Rudrâdhyâya may be helpful in understanding the spirit of the last portion of the above mantra.

“Sâyana’s interpretation of the *rik*, समन्युः अस्मद्वैरिष्वेव प्रसरतु न त्वास्मासु, ‘Let Thy wrath be directed against’ our enemies, not against us’ reminds one of the vindictive psalms in the old Testament like the following one of David (64) ‘Hear my voice, O God, in my prayer; preserve my life from fear of the enemies.....who bend their arrows to shoot.....But God shall shoot at them with an arrow; suddenly shall they be wounded’. Sâyana however takes care to add in his commentary on the next *rik* that Rudra’s shafts are only for him that hath not faith—not for him that hath; and Abhinava Samkara has also shown by quotations from the Gîtâ that the enemies referred to are those who have rendered themselves

liable to the wrath of the Lord by persistent violation of his commandments as laid down in the scriptures.....
 'Peace on earth and good will to all',
 'लोकाः समस्ताः सुखिनो भवन्तु', is the teaching of the scriptures. It will not do, therefore, to suppose that the expression 'let thy wrath fall on the enemy' means a vindictive wish that one's enemies shall be humbled to the dust. It properly means 'Oh Lord, teach me to obey Thy law and fulfil Thy commandments lest I should become an offender and fall under Thy wrath'."

(4) The Vâjasaneyins use (b) 2, 3 & 4 of the mid-day upasthâna of the Taittirîyas as their upasthâna mantra at morning, noon and evening. Mantra 4 is used with a little modification—for 'ajîtâh syâma, etc.' they use 'adînâh syâma saradah satam bhûyascha saradah satât'. They perform the upasthâna before, not after the Gâyatrî

japa. After the japa they make a pradakshina with the following mantra :

Om visvatah-chakshus uta visvato-mukhabh visvato-
bâhuh uta visvatah-pât,
Sam bâhubhyâm dhamatî sam patatrâih dyavâ-
bhûmi janayân devah ekah.

Translation.—His eye is everywhere, his face, arms and feet are everywhere ; with his arms (rays) he illumines and with his feet he (traverses) heaven and earth—the One God who has created them.

They then close with the salutation to the directions, as in the other Sâkhâs.

Digupasthâna, etc.—After the upasthâna the worshipper pays his obeisance to the gods residing in the several directions with these mantras,

Namah prâchyaî diśe, etc.

Translation.—Salutation to the east and the gods that reside in that direction.

Similarly to the south, the west, the north, the upper and the lower regions.

Note.—It is an article of Indian faith that the supreme Deity, immanent in the universe, acts not directly but through a host of spiritual beings, of several grades and functions, higher beings than ourselves (though we also have the potentiality of becoming like them), who ‘possess in fuller fruition those privileges of communion which we too exercise in a lesser degree in acts of sympathy and mutual aid’; and even as we are moved to help others in their trouble so may the higher agencies be moved to intercede in our behalf if we sincerely seek their help. Only, in our blindness and self-sufficiency, we are apt to think we are lords of creation and can shape our destinies unaided.

Then he repeats,

Kāmah akārshat namah namah

Manyah akārshat namah namah.

Translation.—(What sin I have committed, that) lust hath caused, that

anger hath caused. I salute Thee (Oh Lord).

Then the concluding salutation :

*Ritam satyam param Brahma Purusham kṛishṇa-
pīngalam,*

ūrdhvarētam virūpākṣham visvarūpāya vai namaḥ.

Translation.—Salutation to the supreme Brahman who is *rita* and *satya*,—the Purusha who is both blue and tawny, who is immaculate, and has many-coloured eyes. Salutation to Him who becomes manifest as all that exists.

Note 1.—Bhatta Bhâskara says that this mantra is used in japa, upâsanâ and homa, both by those that pray for material prosperity and those that long for bliss after death.

Note 2.—The god referred to in this *rik* is Siva. ‘Blue and tawny’ is with reference to the ardhhanârîsvara form of Siva, the female half, Umâ or Pârvatî, being blue and the male half, Siva, being

Note.—The following remarks from my commentary on the Rudrâdhyâya may be helpful in understanding the spirit of the last portion of the above mantra.

“Sâyana’s interpretation of the *rik*, समन्युः अस्मद्वैरिष्वेव प्रसरतु न त्वास्मासु, ‘Let Thy wrath be directed against’ our enemies, not against us’ reminds one of the vindictive psalms in the old Testament like the following one of David (64) ‘Hear my voice, O God, in my prayer; preserve my life from fear of the enemies.....who bend their arrows to shoot.....But God shall shoot at them with an arrow; suddenly shall they be wounded’. Sâyana however takes care to add in his commentary on the next *rik* that Rudra’s shafts are only for him that hath not faith—not for him that hath; and Abhinava Samkara has also shown by quotations from the Gîtâ that the enemies referred to are those who have rendered themselves

Section V.—PURANIC STOTRA, ETC.

The following *Purāṇic* ślokas are also here recited. They are given below with translation.

1. नमस्सवित्रे जगदेकचक्षुषे जगत्प्रसृतिस्थितिनाशहेतवे ।
त्रयीमयाय त्रिगुणात्मधारिणे विरिञ्चिनारायणशङ्करात्मने ॥

Translation.—Salutation to *Savitri*, the one eye of the universe, the source of the birth, maintenance and dissolution of the universe, whose nature is revealed by the Vedas, who manifests himself as the three *gunas*, in the forms of *Brahmā*, *Vishnu* and *Samkara*.

Note.—This is the *Savitri* of the *Gāyatrī rik*.

2. ध्येयस्सदा सवितृमण्डलमध्यवर्ती नारायणस्सरसिजासन
सन्निविष्टः । केयूरवान् मकरकुण्डलवान् किरीटी हारी
हिरण्यवपुर्धृतशंखचक्रः ॥

Translation.—One should always meditate on Nârâyana, as seated on a lotus-seat in the midst of the solar orb, with armlets and makara-like ear-rings, crowned and garlanded, with a body of golden lustre, holding a conch and a disc¹.

Note.—Savitri here denotes the solar orb, its more usual sense in post-vedic literature.

3. शंखचक्रगदापाणे द्वारकानिलयायाच्युत ।
गोविन्द पुण्डरीकाक्ष रक्ष मां शरणागतम् ॥

Translation.—Oh never-decaying and lotus-eyed Govinda, holding the conch, the disc and the club, who incarnated on earth at Dvâraka (as Sñ-Krishna) protect me that have come to Thee for refuge²

4. आकाशात् पतितं तोयं यथा गच्छति सागरं ।
सर्वदेवनमस्कारः केशवं प्रति गच्छति ॥

¹ Cf. Gîtâ XI—17.

² Cf. Gîtâ XVIII—66.

Translation.—Just as the rain that falls from the sky (on whatever part of earth it may fall) ultimately reaches the ocean, even so does the adoration paid to any god whomsoever ultimately reach Kesava.

Note.—Manifold are the paths that lead unto the Lord. Some are short, others long; some, smooth and flowery: others, rugged and thorny; but all lead to Him in the end¹.

Men are not all alike. There is the savage, in the lowest state of human evolution, who is not accessible to any emotion except fear. He is in a state of perpetual warfare with all the rest around him. So long as he has his way and everything succumbs to the might of his arm he does not think. But when he feels that the strength of his sinews avails him naught and sees something which he could neither see nor hear,

¹ *Vide* Gītā IV—11; VII—21; IX—23.

strike him down and snatch away from his hand what he holds most dear, without his being able to strike a blow in return, or even to know whence the hand was raised that struck him, then he begins to suspect that there is a power above him; a terrible power which he must fear even as those who had felt his deadly grip feared him and before which he must cringe and bow, even like his prostrate foes whom, in a fit of flattered generosity, he had once spared. This is the earliest and crudest conception of a Higher power. Verily has it been said that the fear of the Lord is the beginning of wisdom. Even among the more cultivated sons of earth, religion is largely based on fear—fear of an all-knowing mind that can read the yet un-born thought, an all-seeing eye that nothing shall escape, an all-powerful hand that will punish every wicked thought or deed.

If fear is the root of religion, wisdom or realisation is the flower of it and between the fruit and the flower lies an interval of a great many births—ages of assimilation and growth. There lies, between, many a stage of spiritual progress and development, many a phase of religious worship—the religion of symbolism, the religion of rites, of karmayoga, of rājāyoga, of love and realisation.

The ceremonial observances, sacrifice and prayer, adoration through symbols like Agni and Sūrya—all are but steps leading to the knowledge of God. But the best of these is love of God—a love born of no consideration, a love that seeks no return, an intense and etherial flame that baffles all analysis, that glories in self-prompted and unquestioning surrender and sacrifice. This comes not so much from our seeking God—though that is a necessary preparation—as from God's

seeking us when He should find us fit. Then come the Light and the vision beautiful and the God in man and the God outside are fused into one. This love and fusion results from effort carried through several births. This is why the Lord hath said,

बहूनां जन्मनामन्ते ज्ञानवान् माम् प्रपद्यते ।

But the Lord helps all effort to reach Him, accepts every form of adoration, from the wild cry of the savage to the divine song of a Nârâda. That is why the Indian religion recognises all phases of religious thought and observance, each adapted to the mental outfit of the particular individual or nation.

If life came into existence at the moment of conception or birth and ceased to exist when the brain stopped work, then life were a cruel mockery and wisdom would lie in 'extracting as much pleasure as one could get out of it while it lasted.

As Tolstoy says in his "Confessions", 'that is the way in which the majority of people of our circle make life possible for themselves. Their circumstances furnish them with more of welfare than of hardship and their moral dulness makes it possible for them to forget that the advantage of their position is an accidental advantage.....The dulness of these people's imaginations enables them to forget what gave no peace to Buddha—the inevitability of sickness, age and death which to-day or to-morrow will destroy all these pleasures. I could not imitate these people; I had not their dulness of imagination'.

If life, on the other hand, were a special gift, a single chance, on the use of which depended once for all everlasting torment or bliss, then the inequalities of position and of opportunities on earth would fill one with despair at the thought

of an endless result hanging by a single thread and life would appear to be a foolish joke played by a capricious power¹.

Life is neither the one nor the other. So teach our Scriptures. Man's life is only one link in an endless chain connecting the lowest form of life with the fullest fruition in God. If a man should make a mess of his life here, he in his next experience learns the folly of his ways and comes back to profit by his failure. The greatest mistake in interpreting life would be to suppose that life on earth is an isolated thing by itself, with nothing behind and nothing before or, if anything, an endless judgment. Another serious mistake would be to hold that life on earth stands unconnected with other lives round about. Other Scriptures also say 'Love thy neighbour as thyself'.

¹ The reader may profitably consult Śaṅkara's bhāṣya on Vedānta Sūtras-11—2, 34.

But they do not give the reason why. The Vedas say "You love the world and all living things, not for love of the world and the living things but for love of the Self that is one in all things". This is the teaching of Yājñavalkya to Maitreyî, in the *Bṛihadâraṇyaka Upanishad*¹. The lesson that is there taught is that, in every form of attachment, love and worship, there is an element of detachment from selfish desire and it is this element that lifts a man from his usual limitations, no matter what the object of such attachment or love is, and as this element strengthens with exercise and develops from life to life, he reaches the perfect Love—the love of the Self that is one in all things.

Life is the most precious thing on earth and the greatest knowledge is therefore the knowledge of the meaning of life; and the

¹ IV—5. The student should read the original for its inexpressible grandeur and simplicity.

most serious misconception would be to suppose that life on earth is isolated and complete in itself or unconnected with the surrounding lives. It is the going out of your little, limited self that counts; the thing that draws you out is not very material; for it will adjust itself to your development. So all religions, all worship, all forms and means of your going out of your limited personality serve their purpose—all will help you, sooner or later, to reach the Highest Self. This is the secret of the religious charity that is the exclusive mark of the Brâhmanic faith.

5. कायेन वाचा मनसेन्द्रियैर्वाबुद्ध्याऽऽत्मना वा प्रकृते-
स्वभावात् । करोमि यद्यत् सकलं परस्मै नारायणायेति
समर्पयामि ॥

Translation.—Whatever I do, through body, speech, mind or the senses, prompted by self or the intellect or through natural inclinations—all that I dedicate to the supreme Nârâyana.

Note.—This is the Lord's bidding in the Gîtâ: Whatsoever thou dost, whatsoever thou eatest, offerest as oblation, givest or observest as tapas, dedicate all that unto Me¹.

The Sandhyâ now closes with the abhivâdana. It runs in this form:

अभिवादयेप्रवरान्वित.....गोत्रः.....
शाखाध्यायी.....सूत्रः.....शर्माहं अस्मिमे ॥

Translation.—I, born in the family of such and such a *Rishi*, which possesses such and such a line of progenitors, a student of such and such a Veda and a follower of such and such a Sûtra, by name so and so, salute thee.

A Brâhman tags to his name the title *sarman*, a *Kshatriya*, *varman*, and a *Vaisya*, *gupta*. The whole ceremony is brought to a close with an *âchamana* and dedicating the entire service to the Lord.

¹ Gîtâ—IX—27.

Section VI.—CONCLUDING REMARKS.

It is now time to close this survey of Sandhyâvandana with a few concluding observations. It begins with the external purification of the body by sprinkling water over the head and reciting a few hymns in praise of water and an internal purification by sipping a few drops of water and praying that all the sins committed during the preceding twelve hours be washed away. After having thus purified himself externally and internally the worshipper feels that he is worthy of approaching the supreme Lord and pays his adorations to Him by the offering of water, according to the immemorial usage of the Brâhmans. He looks at the sun and makes his offering. It is not, however, to the sun but to the nameless One that he offers his simple tribute. But the sun is the visible symbol of God's power and glory, and when he rises in the heavens

and brightens hill and dale with his golden rays or goes down the horizon leaving behind him a rich, though short lived, legacy of crimson brilliance, he seems to speak directly to our heart and bid us praise the Lord whose will has breathed into him all the glory and effulgence; and the worshipper, in heartfelt obedience to this eloquent call, offers his humble greetings to the glorious Father. Then he shuts his eyes and contemplates His glory and prays for wisdom that he might know Him and love Him and have Him. Then he stands up and sings His praises with Vedic hymns and implores Him to forgive him his sins and vouchsafe to him His grace and blessings.

This then is the aim of the Sandhyâ service. I have, in the preceding pages, tried to show that it is not to this or that aspect of nature that the worship is directed but to Him alone, whose

phenomenal manifestation all nature is. The matter-of-fact man sees the mere surface of things—the flash of lightning, the roar of thunder, the torrent of rain. The inspired seer sees the spirit behind, the power that smites the miser clouds, which yield their hidden treasure with a dying yell; and the matter-of-fact critic that comes about five thousand years later and plods his way from results to causes inverts the process, arguing from his own experience and misreads the ancient songs. The Brâhmanâs and Aranyakas furnish incontestable evidence to the fact that in the Sandhyâ service at any rate, these hymns and mantras are referred to the supreme Lord alone.

I have insisted on the necessity of a knowledge of the meaning of the mantras used. In this respect I may have perhaps departed from the orthodox view which holds that the rite has its own value

whether performed knowingly or otherwise. It is indeed a wise provision to insist on the performance of the ceremony with or without a knowledge of its significance. Otherwise people who have hardly time, much less the inclination, for a study that does not hold out any immediate tangible inducements may be led to neglect the rite altogether and the institution of Sandhyâ service would have become defunct. But a prayer that appeals to the mercy of God is nothing if it does not come from the heart and it has very little chance of coming from the heart if it is recited in a mechanical, parrot-like sort of way. The Aranyakas have recognized this fact and many texts may be quoted therefrom to show that mechanical recitation is next to useless. I might even go further and say that it is a profane travesty of a sacred function. The mantras are praise and prayer, and when

we are at this solemn duty, let us know what we are about, let us know what we are praying for, let us know Whom we praise and how, and let us approach Him with noble words nobly uttered. Let us not mouth the sublime language as your town-criers do, reckless of accent and intonation, but let us recognize the sacredness of the rite and speak to Him in the noble language of our ancient fathers, in those solemn tones which, as they fall so melodiously on our ears, attune our souls to the sublime cadence and induce an attitude of mind that harmonises with the words on our lips.

And is this asking too much? The Sandhyâvandana is one of the few remaining links that unite us to a glorious past. It is a link that may not be rudely snapped asunder. It is a duty rendered imperative by the solemn voice of Vedic injunction. It is the indefeasible

birthright of every Brāhman. It is his distinctive badge. It is his special privilege that he can address his Father in the words that his fathers used thousands of years ago and in the same tones. And what noble words they are, how redolent of love and reverence, humility and faith!

Is it then asking too much of him, if I call on him to remember his noble lineage, if I implore him, by all he holds sacred, to discharge in an adequate manner a duty which he owes alike to himself and to his fathers? I ask not for a blind and indiscriminating admiration for everything that has come down to us from of old. All that I ask of him is to exercise his franchise as a thinking being and hold fast to that which is good. Is this then asking too much? I hope not, I fervently pray not.

॥ ओम् ॥